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No. 1582. LONDON, SATURDAY, FEBRUARY 20, 1858. PRICE FOURPENCE Stamped Edition, 5d.

UNIVERSITY OF LONDON.—MATRICULATION EXAMINATION, 1858.—A Class for reading the subjects required at this Examination will be held in University College by Mr N. TRAVERS, B.A. Oxon., and Mr. W. WATSON, B.A., London, Assistant-Masters in the Junior School. The Classes will meet from 6 to 8 P.M. daily (Saturdays excepted), from TUESDAY, April 13th, to the end of June. Fee 5l.—Address to Mr. WATSON, 60, Oakley-square, and Mr. TRAVERS, 21, Euston-square; or at the College.

UNIVERSITY OF LONDON.—MATRICULATION EXAMINATION, 1858.—The ANNUAL COURSE of LECTURES and EXAMINATIONS in preparation for this Examination will commence at KING'S COLLEGE, London, on MONDAY, February 22nd, 1858.—For further particulars apply to J. W. CUNNINGHAM, Secretary, King's College, London. R. W. JELF, D.D., Principal.

LECTURES to WORKING MEN, Government School of Mines, Jermyn-street.—The Second Course of Six Lectures, on the FIRST PRINCIPLES of CHEMISTRY, by Dr. HOFMANN, F.R.S., will be commenced on MONDAY, March 1st, at Eight o'clock. Tickets may be obtained by Working Men only on Monday next, from Ten o'clock, upon payment of a Registration fee of 6d. each. Applicant is requested to bring his name, address, and occupation written on a piece of paper for which the ticket will be exchanged.
TRENHAM REEKS, Registrar.

ADDRESSES to WORKING MEN, at the South Kensington Museum, on the FINE ARTS and ART-COLLECTIONS.

A Series of Six Addresses on various subjects of the Fine Arts and Art-Collections, will be delivered in the Theatre on Monday Evenings, the 8th, 15th, 22nd, and 29th March, and the 12th and 19th April, at 8 o'clock.

I. 8th March.—'On Anatomy applied to Fine Art.' By John Marshall, F.R.S. F.R.C.S., Assistant-Surgeon to University College Hospital.

II. 15th March.—'On the Uses of the Art-Library.' By Robert H. S. Smith, B.A., Assistant-Keeper of the Museum and Library of Art.

III. 22nd March.—'On Botany applied to Fine and Industrial Art.' By C. Dresser.

IV. 29th March.—'On Copper and Steel Engraving.' By George Doe, A.R.A.

V. 12th April.—'On Wood Engraving.' By John Thompson.

VI. 19th April.—'On British Sculpture.' By John Bell, Sculptor.

The Lecture Theatre will hold 450 persons. 350 seats will be reserved exclusively for working men, their wives, and their children above 15 years of age, who upon registering their names will obtain tickets at 6d. each for the whole Course. Tickets for the remaining 100 seats will be issued at 5s. each for the Course, or 1s. each Lecture, when there may be room in the Theatre.

Tickets may be obtained at the Museum and Offices, and at Messrs. Chapman & Hall, 193, Piccadilly.
By order of the Committee of Council on Education.

FREE EXHIBITION.

DESIGNS for the MEMORIAL of the GREAT EXHIBITION.—The Drawings and Models submitted in competition may now be seen at the ARCHITECTURAL MUSEUM (with the permission of the Committee of South Kensington Museum), FREE, on MONDAYS, TUESDAYS, and SATURDAYS, from Ten to Four o'clock; and on MONDAY and TUESDAY EVENINGS, from Seven to Ten. On the Students' days, THURSDAY and FRIDAY, and on WEDNESDAY EVENINGS, the charge for admission to the Museum, is 6d.

Subscriptions in aid of the Fund are invited.
JAMES BOOTH, } Hon.
GEORGE GODWIN, } Secs.

THE ARCHITECTURAL MUSEUM, South Kensington Museum, W.

On WEDNESDAY NEXT, at Eight o'clock, Mr. G. E. STREET, R.A., will lecture 'ON THE RIGHT USE OF ANCIENT EXAMPLES.'

Arrangements have been made with the Committee for the Sculpture Museum, of the Designs for the Memorial of the Exhibition of 1851. They are now on view.
GEO. GILBERT SCOTT, A.R.A., Treasurer.
JOSEPH CLARKE, F.S.A., Hon. Sec.

CAVENDISH SOCIETY.—GMELIN'S HANDBOOK of CHEMISTRY, Vol. XI. is ready for distribution to those Members who have paid the subscription for 1857. A New Edition of PROF. ROSCOE'S HANDBOOK of ANALYTICAL CHEMISTRY, containing much new matter furnished by the Author, and translated and edited by T. H. Henry, F.R.S., is in course of preparation.

The ELEVENTH ANNIVERSARY MEETING of the Cavendish Society will be held at the Rooms of the Chemical Society in Burlington House, on MONDAY, the 1st of March, at Three o'clock in the afternoon.
THEOPHILUS REDWOOD, Secretary.
13, Montague-street, Russell-square.

DESIGNS for the ELLESMERE MEMORIAL.—The Committee for the Erection of a Monumental Memorial to the late Earl of Ellesmere, on the high land near Wren's Wood, to the westward of Worsley Hall, Lancashire, are now prepared to RECEIVE from artists and others desirous of competing MODELS or DESIGNS of a suitable monument not being a statue. The amount at the disposal of the Committee is 1,000*l.*; and the party, whose design is selected, will be expected to supply, erect, and complete the monument for that sum.

Premiums of 40 and 30 guineas will be respectively awarded to the parties who shall, in the opinion of the Committee, submit the second and third best designs or models. It is the wish of the Committee that the monument shall be substantial and durable rather than elaborate and ornamental, and that it should be easily seen from a distance.

Models or designs, marked with a motto, must be forwarded to the Bridgewater Offices, Hulme, Manchester, addressed to the care of Mr. Fereday Smith, accompanied by a sealed envelope, enclosing the artist's name and address.

The time for receiving the models or designs will be extended to the 30th of April, 1858.

RESIDENT GOVERNESS.—A Young Lady, of sound Church principles, accustomed to tuition, and for some time resident on the Continent, desires a RE-ENGAGEMENT in a Gentleman's Family.—Address H. O., Post-office, Shooter's-hill, Kent.

ARCHITECTS.—NOTICE IS HEREBY GIVEN, that the Trustees appointed by Sir John Soane will meet at the Museum, No. 13, Lincoln's Inn fields, on WEDNESDAY, the 24th of March, at 3 o'clock in the afternoon precisely, TO DISTRIBUTE the DIVIDENDS which shall have accrued during the preceding year, from the sum of 5,000*l.* Reduced 3 per Cent. Bank Annuities, invested by the late Sir John Soane, among DISTRESSED ARCHITECTS and the WIDOWS and CHILDREN of deceased Architects left in Destitute or Distressed circumstances.

Forms of application may be had at the Museum, and must be filled up and delivered there on or before Monday, the 15th of March, after which day no application can be received.

ART-UNION of LONDON.—SUBSCRIPTION LIST is NOW OPEN. Prizeholders select from the public Exhibitions. Every Subscriber of One Guinea will have, besides the chance of a Prize, an impression of a large and important Line Engraving by J. T. Willmore, A.R.A., from the well-known original picture by the late J. M. W. Turner, R.A., 'Venice.'
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February 18, 1858.

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THE GOVERNESSES' INSTITUTION, 34, Soho-square.—Mrs. WAGHORN, who has resided many years abroad, respectfully invites the attention of the Nobility, Gentry, and Principals of Schools to her Register of English and Foreign GOVERNESSES, TEACHERS, COMPANIONS, TUTORS, and PROFESSORS. School Property transferred, and Pupils introduced in England, France, and Germany. No charge to Principals.

SIR JOHN SOANE'S MUSEUM.—The Trustees give notice that the Museum, 13, Lincoln's Inn-fields, WILL BE OPEN this season as usual, on the Tuesday in each week from the 2nd of February to the 31st of August, and likewise on Thursdays and Fridays in April, May, and June.

Cards of Admission to view the same are to be obtained on written application to the Curator at the Museum, or to either of the Trustees.

BEDFORD SCHOOLS.—WANTED, a GERMAN MASTER for the Bedford Grammar and Commercial Schools, who will be required to give Instruction to both Schools. Salary 50*l.* per annum for each School.—Applications and Testimonials to be forwarded to the Warden of New College, Oxford, on or before Wednesday, the 24th inst.
February, 1858.

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HILBERT TRUST.—THREE SCHOLARSHIPS will be awarded on this Foundation after the Examination in November next, provided that Candidates are declared to be duly qualified by the Examiners. The Examination will take place at University Hall, Gordon-square, London, on Monday, Tuesday, and Wednesday, the 22nd, 23rd, and 24th days of November, 1858. The names and addresses of all Candidates must be sent to the Secretary, at University Hall, on or before October 1. Candidates will also be expected to send in satisfactory evidence of age, graduation, and other points, the particulars of which may be obtained on application to the Secretary.
CHARLES J. MURCH, Secretary.
University Hall, Gordon-square, W.C.
February 13, 1858.

MR. B. H. SMART acquaints his Friends that he still continues to INSTRUCT CLERICAL and other PUPILS in ELOCUTION, to meet Classes in Families and Schools for English generally, and to engage for Public Readings and Lectures.—37, Wyndham-street, Bryanston-square, W.

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A Narrative of the Mission sent by the Governor-General of India to the Court of Ava in 1855. *With Notices of the Country, Government, and People.* By Captain Henry Yule, Bengal Engineers. With numerous Illustrations. Published by Command. (Smith, Elder & Co.)

Lord Dalhousie sent to the King of Ava a scent-bottle cut out of a single topaz. When another Governor-General sends a mission to that bejewelled Court, he may present a copy of this stately volume, in gorgeous golden covers, illuminated perhaps with the wings of Persian birds. Such a book is in our times a rarity. Large, massive, and beautiful in itself, it is illustrated by a sprinkling of elegant woodcuts, and by a series of admirable tinted lithographs. Artist and printer have devoted the best paper to an excellent use, and Mr. Digby Wyatt has emblazoned the exterior, so that Captain Yule secures at once an eager reception of his story. Still, the grand merit of the work is his own; he wrote the graphic and informing narrative; he executed the principal drawings of palaces, temples, groups, landscapes, and city vistas, bringing to the accomplishment of the task a degree of learning, of critical sagacity, and descriptive power seldom united even in the most distinguished of travellers.

The history of the Mission is a short one. In the beginning of 1855, a year and a half after the termination of the last Burmese War, the reigning King of Ava sent a complimentary embassy, with rich gifts, to the Governor-General, who in the summer returned his courtesy, and deputed Major Phayre as Envoy, with Captain Yule as Secretary, with a somewhat imposing staff, an escort, and part of a military band. They went, and saw, and were to some extent successful, although no treaty was signed; at all events, the undertaking supplied materials for the composition of a remarkable narrative. If it has a fault it is prolixity; the details are frequently more than necessarily minute; superfluous digressions are introduced, and an injudicious attempt is made at exhaustive recapitulation. But with this reserve we may cordially praise the manner in which the operations of the Ava Mission have been recorded. The interior of a strange and obscure country has been broadly opened up; its antiquities, its architecture, its martial and social polity, its manners, stand out in prominent relief; the manners of the people form pictures; those of the Court represent a drama typical of the true and pure idea of Royalty in Asia. Monarchy in that region is not the monarchy of Europe, where Emperors sit on chairs; but proud and lofty sovereignty upon an Olympian throne. Nor is the country barren of glorious associations; it has had its classic age; it has its undated ruins; it has witnessed the rise and fall of an opulent and superb civilization; its cities were Babylons; its shrines might have rivalled the dedications of the Pharaohs. There are monuments in Ava attesting a more enlarged knowledge of Art than the noblest on the banks of the Ganges. Mr. Fergusson finds no arch among the antique remains of India; but Captain Yule sketched some very perfect specimens among the temples between the sea and the Immortal City. Altogether, this quarter of Asia is peculiarly picturesque; its gondolas might float through a fairy tale; its winged galleys might haunt a magic Como; purple and golden extravaganza pavilions are eclipsed by the splendour of its palaces that moulder through centuries. Down its central river are rowed the war-boats of the king, double banked, with gilded oars, silver-spangled banners, white muslin festoons, and globes of coloured glass above the ensign, though sometimes the necessity of "making a shift" is felt even within the jurisdiction of the White Elephant, and an English decanter is hoisted to the top of the flagstaff. Captain Yule has seen a Burmese pagoda, the crowning canopy of which was topped with a soda-water bottle! Then, far in the interior he saw the works of ancient glory, vast structures elaborated with sculpture, with exquisite cornices, windows, pilasters, foliations, richly wrought battlements, flamboyant spires, basement mouldings, huge monuments of majesty and grace. Of their antiquity we speak, of course, in a comparative sense; nothing in the Empire has been traced to the verge of history.

We have few good accounts of Ava. Crawfurd's, although for some years the best, was unsatisfactory, and is superseded in most respects by the narrative of Captain Yule, who travelled in an observant spirit, and was careful to neglect no important subject of inquiry. It was in August, 1855, that he passed the little white pillars at Meaday, marking the boundaries of the British and Burman Empires, on the great river that flows from the interior of the continent, the Irawadi. Beyond, the country is varied and cheerful; rich crops brightened it as the Mission advanced; temple summits gleamed above the groves, and radiant pennons came fluttering down the stream. Captain Yule has described and sketched a class of river vessels perhaps more extraordinary than any other in the world, the mainsail bellying out like half a balloon, scolloped below and above, composed of a light cotton texture, and containing often four thousand square feet, or one-eleventh of an acre. "With their vast spreading wings and almost invisible hulls, they look like a flight of colossal butterflies skimming the water." At the first halt the Mission steamer was surrounded by "golden boats," and everywhere along the route the sights and sounds suggested a more magnificent Owyhee, or a grander Honolulu, instead of a vision of ancient India. Some first-rate wooden bridges, well constructed and handsomely ornamented, traversed the smaller streams. Almost in every page, indeed, the pencil of Captain Yule has contributed a striking testimony to the superiority of the Burmans in the industrial and decorative arts. At Yenan-gyoung we are shown the petroleum wells, whence one material of our patent candles is derived. Of these Captain Yule's account is highly interesting, and appears to correct, in some important particulars, that of Mr. Crawfurd. From the cities on the way cavalcades of horsemen and trains of dancing girls emerged to greet the strangers, and at Pagán-Myo an edifice, ignominiously nicknamed the Pumpkin Pagoda, welcomed them across the sacred borders.—

"This stands on a terrace of white chunam, encompassed down to the water with a succession of concentric sloping walls, and parapets crowned with trefoils. Behind was a small carved and gilded wooden image-shrine, and then a brick *thein*, with a pyramidal many-storied spire; the latter new, and executed with accuracy and richness of ornament, unusual in modern Burmese brick-work. The whole, as seen from the river, might pass for a scene in another planet, so fantastic and unearthly was the architecture.

The ruined city of Pagán surprised all the travellers. They had anticipated nothing so imposing. Havelock had once passed with "barren wonderment," but Capt. Yule was fascinated as well as astonished. From his sketches we select one or two examples, illustrative of architectural art in a little-known country of South-Eastern Asia. The first is a description of the Ananda.—

"The building internally consists of two concentric and lofty corridors, communicating by passages for light opposite the windows, and by larger openings to the four porches. Opposite each of these latter, and receding from the inner corridor towards the centre of the building, is a cell or chamber for an idol. In each this idol is a colossal standing figure, upwards of thirty feet in height. They vary slightly in size and gesture, but all are in attitudes of prayer, preaching, or benediction. Each stands, facing the porch and entrance, on a great carved lotus pedestal, within rails, like the chancel-rails of an English Church. There are gates to each of these chambers, noble frames of timber rising to a height of four-and-twenty feet. The frame-bars are nearly a foot in thickness, and richly carved on the surface in undercut foliage; the panels are of lattice work, each intersection of the lattice marked with a gilt rosette. The lighting of these image chambers is, perhaps, the most singular feature of the whole. The lofty vault, nearly fifty feet high, in which stands the idol, canopied by a valance of gilt metal curiously wrought, reaches up into the second terrace of the upper structure, and a window pierced in this sends a light from far above the spectator's head, and from an unseen source, upon the head and shoulders of the great gilded image. This unexpected and partial illumination in the dim recesses of these vaulted corridors produces a very powerful and strange effect, especially on the north side, where the front light through the great doorway is entirely subdued by the roofs of the covered approach from the monastic establishments.

The newest reader will see in this a light amid the modified barbarism of Burmah. But he will probably be impatient to learn how the Mission fared at Ava, passing the ancient Amarapoora, which in the distance "might have been Venice, it looked so beautiful,"—the domed temples on the way,—the variegated landscapes,—the rocks that seem to bloom with a gorgeous growth of art, and the Dragon Temple, a blending of the grotesque and the sublime. At the royal metropolis many formalities were observed before an audience was appointed, but the King's retinue came daily to the Envoy's house with silver dishes bearing provisions for himself and his suite. First, it was discussed what homage should be offered to the potentate. Then the gifts of the British Government underwent inspection.—

"A splendid silver centre vase, or wine-cooler, was set down in their list as a *spittoon*, to which constant concomitant of their own dignitaries it bore a nearer resemblance than to aught else within their cognizance. Two fine gold-wrought suits of Hindustanee mail, plate and chain, rather puzzled them. They at once said, however, that they knew it was not English practice to wear such articles. The jewellery in our list they had remarked on as being in excess, and rather suited to women than men. But its beauty, when seen, rather drew their admiration. A small vinaigrette, or essence-bottle, cut out of a single topaz, was particularly admired."

At last—to borrow dignity from the Court newsman—"had audience of His Majesty," the Envoy, Capt. Yule, and the other members of the Mission. The entire scene that follows is wonderfully characteristic.—

"The long wings of the hall formed, as it were, the transepts of a cathedral; in front of us ran back a central hall like the choir; and in the position of the altar stood the throne, under a detached roof which in fact formed the many-storied spire conspicuous from all sides of the city. The central space was bounded by tall columns, lackered and picked out in red towards their basis. Other rows of columns ran along the transepts. The whole,

except the red basis of the columns, was a blaze of gilding. One high step and four of less rise ascended to the daïs on which stood the throne. This was in character exactly like the more adorned seats of Gautama in the temples, and like that from which the High Poongyi preaches. Its form is peculiar, contracting by a gradation of steps from the base upwards to mid-height, and again expanding to the top. The top of the throne was mattressed with crimson velvet, and at one side was an elbow-cushion for the King. A carved door-way closed by gilded lattice-doors led from behind to the top level of the throne. The material of the throne was a sort of mosaic, of gold, silver, and mirror-work. A few small figures occupied niches in the central band. These were said to represent the progenitors of the human race. In front of it, on the edge of the steps, stood five gilded shafts, with small gilded labels or scrolls attached like flags to them. These also are royal emblems. On each side of the daïs were railed recesses like pews, and along the walls which ran right and left in rear of the throne were rows of expanded white umbrellas fringed with muslin valances. The centre aisle, near the extremity of which we sat, was laid with velvet-pile carpets of Axminster or Lasswade manufacture. The rest of the hall was matted merely, excepting where some of the higher dignitaries had their special carpets. The centre aisle in front of us was unoccupied excepting by a double row of young princes, in surcoats of silver and gold brocade with gay silk putsos. Four of these boys next the pillars on our right were the King's sons; four on the left were the sons of the Crown-prince. Farther forward, near the steps of the daïs, and between two of the pillars on our right, the Einshe-men himself was seated in a sort of couch or carved litter, scarcely raised above the ground. He wore a dress of Benares gold brocade, and a mitre similar in general form to those worn by the courtiers, but of much richer material and set with precious stones. He never turned round, but confessed his curiosity by the use he was seen to make of a small looking-glass. Behind the pillars on each side, and a little in advance of us, were the Woongyis; and farther forward several elderly princes of the blood, men of sensual aspect, and heavy-jowled, like the heads of some of the burlier Cæsars, or with their heavy robes and jewelled tiaras perhaps recalling rather some of the old popes."

The King's approach was announced after a delay of twenty minutes, during which the unshod Europeans squatted uncomfortably on the floor.—

"At last the King's approach was announced by music, sounding, as it appeared, from some inner court of the palace. A body of musketeers entered from the verandas in rear of the throne, and passing forward took their places between the pillars on each side of the centre aisle, kneeling down with their muskets (double-barrelled pieces) between their knees, and their hands clasped before them in an attitude of prayer. As the last man entered the golden lattice doors behind the throne rolled back into the wall, and the King was seen mounting a stair leading from a chamber behind to the summit of the throne. He ascended slowly, and as if oppressed by weight, using his golden sheathed sword as a staff to assist his steps. This is, doubtless, in some degree a royal etiquette, but Mr. Camaretta asserted that the jewelled coat worn by his Majesty actually weighed nearly one hundred pounds. The Queen followed close upon her husband. The King, after standing for a second or two, slightly dusting the *gudhi* with a small *chowree*, which he had carried in his left hand, took his seat on the left side of the throne, resting his elbow on the velvet cushion which was placed for that purpose covered with a white napkin. The Queen seated herself on the King's right and a little in rear, assisting to hand in the gold spittoon and other appendages of a Burmese dignitary, which were presented by female attendants from behind. Between their majesties in front of the throne stood a large golden figure of the sacred *Henza* on a pedestal. After the Queen had finally taken her seat she fanned herself diligently for a few moments, and then fanned her husband, whilst one of the girls from behind brought her a lighted cheroot, which was immediately placed between her royal lips."

It is "as good as a play." The King was attired in—

"a sort of long tunic or surcoat, of a light-coloured silk apparently, but so thickly set with jewels that the fundamental material was scarcely discernible. His cap or crown was a round tiara of similar material, in shape like an Indian morion, rising to a peak crowned with a spire-like ornament several inches high, and having flaps or wings rising over each ear. Over the forehead was a gold plate or frontlet."

Then all hats were off, the native assembly bowed with clasped hands; the little princes, lying on the floor, "doubled over one another like fallen books on a shelf"; certain great officers of state grovelled forward in their frog-like attitude to a point about half way to the throne; white-robed Brahmins set up a chant; and after all this ceremonial, the letter of the Governor-General was read. Of the lengthy and repeated conversations reported by Capt. Yule we quote a specimen.—

"Three questions which custom prescribes were then put to the Envoy, as if from the King. His Majesty, however, did not move his lips, though it was thought that he intimated his will by an inclination of the head. The questions were actually put by one of the Atwen-woons, who had taken up their position half-way to the throne. The latter, half turning round his body, said:—'Is the English ruler well?'—*Envoy.* 'The English ruler is well.' The Than-dau-gan repeated in a loud voice: 'By reason of your Majesty's great glory and excellence, the English ruler is well, and therefore, with obeisance, I represent the same to your Majesty.'—*Atwen-Woon.* 'How long is it since you left the English country?'—*Envoy.* 'It is now fifty-five days since we left Bengal, and have arrived and lived happily at the royal city.'—*Than-dau-gan.* 'By reason of your Majesty's great glory and excellence, it is fifty-five days since the Envoy left the English country,' (*Bengal*, here interposed Major Phayre) and he has now happily arrived at the golden feet, therefore with obeisance,' &c. &c.—*Atwen-Woon.* 'Are the rain and air propitious, so that the people live in happiness and ease?'—*Envoy.* 'The seasons are favourable, and the people live in happiness.' The Than-dau-gan repeated this in the same fashion as before. Presents were then bestowed on all the officers of the Mission. Major Phayre received a gold cup embossed with the zodiacal signs, a fine ruby, a *tsalwé* of nine cords and a handsome *putso;* other officers, a plain gold cup, ring and *putso*, or a ring and *putso* only.—The King then rose to depart, the Queen helping him to rise, and then using his sword to help herself up. They passed through the gilded lattice; the music played again, the doors rolled out from the wall, and we were told that we might retire."

When Mr. Crawfurd visited Ava he saw the young Maphoon, or genuine hairy human child. Capt. Yule saw her, a woman and a mother; she came suddenly into the chamber, and he started as though the dog-headed Ambise had entered.—

"The whole of Maphoon's face was more or less covered with hair. On a part of the cheek, and between the nose and mouth, this was confined to a short down, but over all the rest of the face was a thick silky hair of a brown colour, paling about the nose and chin, four or five inches long. At the alæ of the nose, under the eye, and on the cheek-bone, this was very fully developed, but it was in and on the ear that it was most extraordinary. Except the extreme upper tip, no part of the ear was visible. All the rest was filled and veiled by a large mass of silky hair, growing apparently out of every part of the external organ, and hanging in a dependent lock to a length of eight or ten inches. The hair over her forehead was brushed so as to blend with the hair of the head, the latter being dressed (as usual with her countrywomen) *à la Chinoise*. It was not so thick as to conceal altogether the forehead. The nose, densely covered with hair as no animal's is that I know of, and with long fine locks curving out and pendent like the wisps of a fine Skye terrier's coat, had a most strange appearance. The beard was pale in colour, and about four inches in length, seemingly very soft and silky. Poor Maphoon's manners were good and modest, her voice soft and feminine, and her expression mild and not unpleasing, after the first instinctive repulsion was overcome. Her appearance rather suggested the idea of a pleasant-looking woman masquerading than that of anything brutal. This discrimination, however, was very difficult to preserve in sketching her likeness, a task which devolved on me to-day in Mr. Grant's absence. On an after-visit, however, Mr. Grant made a portrait of her, which was generally acknowledged to be most successful. Her neck, bosom, and arms, appeared to be covered with a fine pale down, scarcely visible in some lights. She made a move as if to take off her upper clothing, but reluctantly, and we prevented it. Her husband and two boys accompanied her. The elder boy, about four or five years old, had nothing abnormal about him. The youngest, who was fourteen months old and still at the breast, was evidently taking after his mother. There was little hair on the head, but the child's ear was full of long silky floss, and it could boast a moustache and beard of pale silky down that would have cheered the heart of many a cornet. In fact, the appearance of the child agrees almost exactly with what Mr. Crawfurd says of Maphoon herself as an infant. This child is thus the third in descent exhibiting this strange peculiarity; and in this third generation, as in the two preceding, this peculiarity has appeared only in one individual. Maphoon has the same dental peculiarity also that her father had,—the absence of the canine teeth and grinders, the back part of the gums presenting merely a hard ridge. Still she chews pawn like her neighbours. Mr. Camaretta tells some story of an Italian wishing to marry her and take her to Europe, which was not allowed. Should the great Barnum hear of her, he would not be so easily thwarted. According to the Woondouk, the King offered a reward to any man who would marry her, but it was long before any one was found bold enough or avaricious enough to venture."

At the festivals in honour of the Mission, firework fountains were displayed, and a tree "hung with quivering flowers of purple flame," testified to the excellence of Burman pyrotechny. A blaze exploding left "an inscription in blue flame standing out as if in air against the darkness." All this is interesting, as a glimpse of modern Asiatic civilization. Soon afterwards the Envoy had another with the King, which he himself describes.—

"We were led towards the west side of the palace; and on coming near a wicket-gate, which apparently led into a garden, I saw a large assemblage of people under a circular temporary building, styled a *Mandat*, where music and dancing were going on. This was the assembled court; and, as the King was present, I took off my shoes, and proceeded on with the Woondouk, Mr. Spears, and two or three Burmese officers. On entering the assembly I perceived the King seated on a kind of a sofa placed in a room raised several feet above the level of the Mandat. I was conducted forward and placed amongst some of the ministers, who were situated a little below where the King was seated. There was a large assembly of people, all except the dancers being seated on the ground. Outside the building were guards dressed in red jackets, with red papier-mâché helmets, and muskets with the butts resting on the ground between their legs, they also squatted on the ground. There were eight couples of men and women dancing. The King did not speak to me, and shortly after I had entered he retired. In a few minutes I was informed that the King wished to see me elsewhere, and I was taken round the building where the festival was going on to another room. Here were guards also in a lower verandah. On ascending to the room, I saw the King half reclining on a sofa at one end of it. He was dressed in the ordinary

garb of the country, a silk putsho, or waist-cloth of gay colours, a white cotton jacket reaching a little below the hips, and a single fillet of book-muslin round his head. At the other extremity were some large imitation lotus-flowers in a vase, nearly behind which Father Abbona was seated on the ground, and his legs brought under him as well as an European can accomplish that feat. On the King's left, at a little distance, were some half-dozen of his sons, of all ages up to sixteen years, crouching on the ground with their chins touching it. A band of girls in fantastic court-dresses were in an ante-room playing 'soft music' on stringed instruments. On taking my seat on the ground near the lotus vases, I perceived that some half-dozen officials, one of the Atwen-woons, and others, had followed me, and with a few pages, who collected and sat towards the end of the room, the audience was anything but private. After we sat down the King paused a moment or two, and then held up his hand. The music stopped. I was seated about 25 to 30 feet from him. He told me to look at the lotus vases. I did so, and the buds which were closed up suddenly expanded, and out of one of them flew a solitary sparrow. The King smiled, and looked as if he expected me to be surprised and pleased; so I expressed my admiration, and one of the sitters-by said, 'Each bud had a bird imprisoned, but they managed to escape, all but this one.'"

The dancing elephants at this court have long been famous. Capt. Yule saw them in their glory.—

"The larger animal, a tall lean tusker, was more accomplished. The words of command were bawled into his ear by the mahout, and were accompanied apparently by a great deal of comment or explanatory discourse, whilst at every sentence the elephant responded by a loud grunt of assent, which was intensely comical in effect. His great step consisted in alternately lifting each fore leg, and flourishing it with a circular sweep, before putting it again to the ground. Not the least amusing part of the performance lay in the gestures of the mahouts, who on each side went violently through the actions and dances which they intended the elephant to imitate, shouting and encouraging, and urging and *bravoing* him, as he increased the speed and awkward agility of his movements in accordance with the stimulation applied. At last the hind legs also came into play. They were flung up alternately in the air like the legs of a kicking horse, but in a slow, disjointed and inappropriate manner, that seemed to have no connexion with the more rapid *pas* that was going on among the fore legs. The grave aspect of the old elephant's head and eye, all the time that his limbs were going through these unwonted gambols, was very comical, and the whole was certainly a piece of admirable farce, which drew shouts of laughter from English, Bengalees, and Burmese."

Though generally well entertained and treated with courtesy, the European visitors were baffled in their desire to visit the city of Martsharbo, the cradle of the reigning dynasty, or the district in which the celebrated ruby mines are situated; there were absolute limits to their intercourse with the people; scarcely a person dared to approach their residence. The refusal of the King to sign a treaty is explained by the fact that he is singularly fearful lest his name should figure ingloriously in the Book of the Chronicles of the Kings of Burmah. But, if we have no convention, we have Capt. Yule's narrative, which is perhaps of more practical importance. We have read it with curiosity and gratification, as a fresh, full, and luminous report upon the condition of one of the most interesting divisions of Asia beyond the Ganges.

Yseldon: a Perambulation of Islington. By Thomas Edlyne Tomlins, Esq. (Hodson.)

Merry and healthy Islington! If the place has ever caused vexation to man, it has been when individuals were hunting after the meaning of the name. This has puzzled them more than the Egyptian hieroglyphics puzzled Young or Champollion. When Grotefend, and Hincks, Bournouf, Lassen, and Rawlinson were at work separately on old Assyrian inscriptions, they arrived at a certain unity of signification. Not so with the interpreters of this troublesome "Islington." Every etymologist has his own pet meaning for the term; and some are wonderfully absurd. As we prefer that suggested by Mr. Tomlins, we will notice *that* alone. He remembers that *Ysel* is the same as *Ousel*, the diminutive of *Ouse* or *Eyse*, the British for river or waters (*Eaux*). The name of the hundred, too, in which Islington is situated (Ossulston) has a similar derivation, and the author concludes that *Yseldon* sufficiently indicates the position of the village in olden times, on a small river fed by springs that flowed from the hills beyond the *down* which overlooked the north side of London.

Merry, healthy, and ancient Islington! It formed part of the land which the royal Athelbert conferred on the Canons of St. Paul's, London, when the King of Kent founded that cathedral or monastery. From that time the church land became a gay, often a jolly, and sometimes a disreputable, locality. One of the earliest holidays celebrated here was Hock Tuesday, the second Tuesday after Easter week, when the people paid their dues, and celebrated a great decisive thrashing which they had inflicted on the Danes. It is observable that the laity very rarely enjoyed a festivity without paying a fine for it. Various religious communities were the owners of land in this district, and they were very sharp landlords. So, indeed, were lay individuals. Under the old *régime*, on some of these estates, no maid could marry without paying a money-tribute to the "lord," and we read in one of the old enactments that, "If any man marry, the lord shall have his best beast"—"Ah, le joli droit, le joli droit de seigneur!"

Some of the actors and incidents of the olden days remind us of a man and his opinions,—the very last that we should have thought would have risen to our mind's eye. But so it is. When the elder Mr. Weller was a-weary of the world, the most perfect idea he could form of isolation from humanity was that of settling himself in a turnpike and taking toll of passers-by. Now it is a fact that the first turnpike-keeper on the North Road was a reverend hermit. In connexion with a paviage grant in the reign of Edward the Third, 1364, for the highway from Highgate, through Islington, to Smithfield, we have the following passages of citation and illustration: –

"Fuller gives the following account of this road: 'A nameless hermit (dwelling in the hermitage where now the school is) on his own cost caused gravel to be digged in the top of Highgate Hill, (where is now a fair pond of water,) and therewith made a causeway from Highgate to Islington; a two-handed charity, providing water on the hill where it was wanting, and cleanness in the vale, which before (especially in the winter) was passed with much molestation.' There is nothing inconsistent or extraordinary in this, the habits and manners of the times being considered; for hermits were very frequently collectors of tolls, and many paviage grants or licences to collect tolls or customs for the reparation of a road or bridge are directed 'To our well-beloved A. B., the hermit.' However, the paviage grant authorizing the collection of a toll for the repair of this road may point to the time when the road was first used, and consequently needed most reparation, and also justify the tradition of Fuller as to this 'nameless hermit.' The paviage grant in English is as follows:—The King to his beloved William Phelippe sendeth greeting. We highly commend the pious motive which for the advantage of our people passing through the highway between Heghgate and Smethfelde, in many places notoriously miry and deep, you unremittingly and continually exert in the emendation and support of that way in wood and sand, and other things of that nature necessary thereto, at your own cost; and since, as you assert, your own means are not sufficient for this purpose, we are willing upon due consideration to assent, and considering that those who from the performance of the said work obtain benefit and advantage should contribute to the same as is just; therefore with that intent we have granted to you that, in aid of repairing the said way for one year next ensuing, that you may take by yourself, and others whom you shall depute for this purpose, from all persons passing through the aforesaid way the customs (or tolls) underwritten, that is to say: For every cart shod with iron laden with merchandises, by the week, twopence; for every cart not shod with iron carrying such merchandises there, by the week, one penny; and for every horse carrying such merchandises, by the week, one farthing: And that the monies from the said customs accruing, you do apply in the reparations of the way aforesaid. But the year being completed, the customs aforesaid shall altogether cease, and further they shall not be levied. In witness whereof, &c. To last for the said year. Teste Rege apud Westm. vi. die Novembr'. By the Council.—It appears, therefore, that this William Phelippe had at his own costs and charges repaired this road; and that finding his means insufficient, he had applied for a licence to collect and take a toll from the persons using the road with carts, &c. This act of amending a highway was in those days deemed, as in fact it was, an act of great public charity; and there can be no doubt that this William Phelippe was the 'nameless hermit' Fuller alludes to. Hermitages were generally founded by an individual upon the ground of some religious house, who after the death of the first hermit collated a successor; and as these persons devoted themselves to some act of charity, it does not appear so extraordinary that we find hermits living upon bridges and by the sides of roads and being toll-gatherers, as numerous records indubitably prove."

If the hermits were turnpike-keepers, we may be the less surprised at finding the Knights Hospitallers, who had no privilege to perform any sacerdotal offices, taking upon themselves the office of matrimonial registrars, and buckling parties together in the Buttery without the benison of mother Church.—

"The knights of St. John of Jerusalem, as being a military order and 'Hospitallers,' could not administer to the public divine service; besides in Clerkenwell there was a cure of souls existing, for the nuns had the rectory. But on one occasion the Hospitallers celebrated a marriage which, more as a matter of contract than as a religious ceremony, they caused to be entered in one of their register-books; viz., 'Memorandum. The iij^{de} day of Novembre, the xviij yere of Kynge Henry the Eight, within the howse of Sancte John's Clerkenwell, in the Buttery of the same, my lord Sr Thomas Docwra, Priour, ther byng the same tyme present John Docwra son and heire of Thomas Docwra of Kyrkeby-Kendall in the countie of Westm'land, gentilman, beyng of the age of xviij yeres and more, and Margaret Turpyn, second doughter and heire of Edward Turpyn late departed of the countie of Leycestour, gentilwoman, being of the full age of xiij yeres di. and more, of ther mere free will and mynde, w'oute fere, drede, or compulsion of any man, the seid John toke unto his wiff the forseid Margaret, and the seid Margaret toke unto hire husbond the forseid John, and thercunto either to other plighte and gave ther feyth and trewthe, desiryng and requyrynge witnesse for the same Dame Elizabeth Chomley, Rowland Brugh, Thomas Chicheley, John Docwra, Thomas Darke, and Willyam Bardesey, with dyv'se other at that tyme beyng present.'"

We are not sure that we do not render the Knights Hospitallers more than their due when we compare them with the civil celebrators of the matrimonial rite in a registrar's office. When they married young couples together in

the Buttery, we suspect that they were giving a precedent to the race of Fleet-prison parsons, one of whom performed the ceremony of marriage between Lady Mary Wortley's young son, Edward, and a nymph of "full age"; and another did the same sort of office for Churchill the poet. A *post-facto* Act of Parliament legalized the Fleet marriages, the registers of which are now in the Rolls Office. We suppose, too, that a Buttery-marriage, with a Knight Hospitaller for solemnizing priest, although irregular, was not illegal. However this may be, we have, at all events, a strong conviction that in 1313, a young lady, wedded at such full age to her young lover would have found as honest an official among the military Knights in the Buttery as if she had gone to *some* clerical gentlemen in the neighbourhood or at Westminster. In the year last named the community of monks and clerks supplied thieves as readily as a portion of the modern community of bankers does knaves.—

"Amongst the records of the Exchequer are the Inquisitions and Presentments touching the robbery of the King's treasury, then deposited in the cloisters of Westminster Abbey, in 1313. The persons who committed this theft were assisted by the monks of Westminster Abbey, and by Geryn, a linen-draper of London, and others holding a good position in society as then constituted. Part of the property stolen, consisting of plate and jewels, was concealed *in quodam loco vocato Hughedge in Kentisse-ton:* Some light is thrown by these records upon two places in the neighbourhood of *Haghedge;* for one of the bail for these thieves and other parties implicated, who were men of substance, was 'Will's atte Stapeled-halle,' (Stapleton Hall); and it was also presented *that Richard of Kent, Clerk, and Cecilia his wife, dwelling at the Hoppedehalle,* (Capthall, now Hornsey Wood House,) were receivers of the aforesaid malefactors, and of out-door robbers."

There is a picture of the good old times! Monks and respectable tradesmen stealing the King's plate, and a married clerical gentleman receiving the stolen goods! Well, let us be of good cheer. With a recollection of what has taken place among us during the last year or two, few will have the audacity to affirm that we have degenerated from these our highly respectable ancestors; and therewith let us turn from the criminals to the cows!

From that very early period determined as the phrase "time out of mind," the meadows about Islington have been famous for the pasture which they afforded to milch kine. Johnson could even use the fact in his days as an illustration. "A man who writes the natural history of the cow," he remarks, "is not to tell how many cows are milked at Islington." There would, at all events, be little difficulty in counting them now. Few and very circumscribed are the acres of meadow on which cows are now pastured. Brick and mortar have taken their place; and this to a marvellous extent. In 1708, there were but 325 houses in this suburb, with something like 1,800 inhabitants. The population now is not far short of 100,000! What a change from the period of honest Will Pole, yeoman of the guard to Edward the Fourth, who, having suffered from leprosy himself, erected a hospital for poor lepers near Highgate, "to the end they should not be offensive to others, in their passing to and fro." Thoughtful Will Pole! Cleanly (although once leper-stricken) Yeoman of the Guard! How we could wish that some of your wholesomeness of spirit had influenced the companies who find profit and give annoyance by establishing, in our most crowded thoroughfares, agencies, where unhappy patients, suffering from cancer and cutaneous diseases, lounge about the doors till their turn arrives to receive treatment.

Whether the old leper-hospital in Islington parish did or did not receive patients whose malady would not now be classed under the once comprehensive term "leprosy," we will not pause to inquire. Suffice it to say, that the old beneficial fact, the house itself, has disappeared; and a fiction has risen near the place. Formerly, in front of St. Anthony's Chapel, adjoining the hospital, there stood a stone surmounted by a sun-dial, with some notification, we believe, thereon, recommending to the passers-by to have compassionate thought for the patients near-at-hand. In course of time, this interesting memorial disappeared, but there is no end of human ingenuity; a very original individual subsequently erected a new stone on the spot, set the word "Whittington" thereupon, and pronounced that *there* the lad of the legend heard the metropolitan bells which summoned him back to the triple mayoralty!

We get back to excellent matter of fact when we study the history of the various manors in the Islington district. In every case this history is full, carefully detailed, and showing a correctness worthy of the unwearied painstaking by which it has been achieved. The author has not followed preceding writers; but, with them at hand, he has made researches for himself; and his zeal has been rewarded by many interesting discoveries. His 'History of Canonbury' is a case in point. Mr. Tomlins, like other topographers, tells his readers how old Ralph de Berners gave this manor to the Prior and Canons of St. Bartholomew; how these held it till the dissolution; how then poor Thomas Cromwell was master of it for a few months, when it reverted, by forfeiture, to the Crown. Edward the Sixth "swopped" for other lands this pleasant property to that powerful Dudley, at whose execution, in Mary's reign, it again reverted to the Crown. All previous writers with whom we are acquainted make Lord Wentworth the next recipient at Mary's hands; but Mr. Tomlins has discovered, from the patent rolls of Mary's reign, that, in 1533, she "granted the mansion-house, together with the demesne lands, to David Broke, Chief Baron of the Exchequer, and Katherine, his wife (whom the patent declares to have been her suckling nurse) for their lives and the life of the survivor." Three years later, the lives noticed in the grants (which included other portions of Canonbury Manor) seem to have ended, or the interest of the holders was disposed of. In 1556, the manor passed to the Wentworths, who, fourteen years later, sold it to Spencer, a clothworker of London, whose daughter, by marriage with Lord Compton, afterwards Earl Northampton, conveyed this valuable property to a family with whom it still remains.

We have called Spencer a clothworker. He was also a wealthy citizen, and became, what is less important, a baronet. His wealth excited the cupidity of "pirates!" There is "an extraordinary narrative of his intended seizure on his way to Islington, by a pirate of Dunkirk, who came over *on a shallop, with twelve musqueteers,* in order to waylay him, and carry him off, imagining to be greatly enriched by his ransom; but, by accident, Sir John was detained in London; and thus he is said to have escaped."

At the above period, dreary was the road between the metropolis and Islington; but the air was fine, and the fields were rare places for botanists. All the way, from the ancient Roman road, "Old Street Road," to Hornsey, was a sort of paradise for men like Gerard the Herbalist, so rich was the soil in the productions he and they most coveted. It was the air which especially attracted Elizabeth, and induced her to ride about the locality, from which, however, she was driven by crowds of lusty and importunate beggars. Those were the days in which some of the pleasant and flower-scented lanes had terrible or nasty names, which have given way to exceedingly "genteel" appellations. Then, too, and even later, were to be seen a quaint old house or two, which, being a mystery to those who found a mystery in mere ignorance, were invariably assigned to the Devil—or King John. Occasionally, these quaint old houses degenerated into rollicking hostelries. How jubilant is Pepys in getting Creed, the *ci-devant* Puritan, to go over with him, *on a Sunday,* to the cakes, ale, duckingponds, and profane devilries of merry Islington. Merry as it was, the way thither had its drawbacks. In August, 1667, the jolly Pepysian coach-party went on its usual expedition, but there was "no pleasure in going, the way being so dusty that we durst not breathe." In the following March, Pepys ends the story of an Islington debauch with—"Then home, being in fear of meeting the 'prentices, who are many of them yet, they say, abroad in the fields." With the next spring-month came less fear and more enjoyment,—and the little diarist emphatically jots down, "Pleased with my wife singing with me by the way."

Farewell, jolly Islington! once great metropolitan mart of cakes, custards, and stewed-prunes; garden of suburban Phrynes; the Haymarket of that day to fast and fraudulent clerks and gentle fools; famous for bottled ale, and "statutable cans, nine at least to a quart"; and whose gayest company, at one period, is alluded to, in 'The City Madam,' as

—— Exchange wenches
Coming from eating pudding-pies on a Sunday,
At Pimlico or Islington.

In treating Mr. Tomlins's book, we have had in view the amusement of our readers, not without an eye to their edification also. We are bound to add, that there is a world of matter in the volume, which will bore them to death, if they be not antiquaries, or geologists, or genealogists, or curious in ancient law, or not indifferent to topographical details skilfully carried out. This is saying, in other words, that there is something for all these classes in this "Perambulation."

The World of Mind: an Elementary Book. By Isaac Taylor. (Jackson & Walford.)

THIS work begins with what we thought at first was a pre-titular dedication to something or somebody, but which is in fact a list headed "Works by Isaac Taylor." This selection—as, we believe, we correctly term it—contains 'The Natural History of Enthusiasm'; 'Fanaticism'; 'Spiritual Despotism'; 'Physical Theory of Another Life'; 'Home Education'; 'Ancient Christianity'; 'Loyola, and Jesuitism'; 'Wesley, and Methodism'; 'The Restoration of Belief'; and, lastly, 'The World of Mind,' now before us.

There are few persons who have not met with one or more of the works we have enumerated. The one before us is marked by a family likeness to its predecessors. It is a thoughtful essay, not a digested system; meditative and rhetorical, its separate chapters would stand nearly as well apart as together, for any closeness of dependence which they have on each other. We have Metaphysics, so called, and Psychology; and one sentence seems to promise that Logic should be added, but we find nothing which can by any extension of terms be so called.

We can recommend this book as easy reading to those who are fond of mental specu-

lation, and yet are not inclined to take the deep water in which the swimmers of our day rejoice to show off. It is not in England with psychology and metaphysics as in the second half of the eighteenth century. The simple description and discussion of the *surface* phenomena (superficial must not be used) has given place to attempts at penetration of the interior. Those who are for Kant and those who are against him both try to hew the stones they throw at each other out of primary rocks, instead of fighting with the clods of the valley.

To such an attempt Mr. Isaac Taylor will lend no countenance. His intention to write an elementary book was a full justification for selection of elementary matter, and employment of elementary style: but the elements of a difficult subject should not be discarded because they are difficult; unless, indeed, the subject itself should be discarded with them. The following extract, relative to space, will explain what we mean. The matter which occupied a certain space has been supposed to be annihilated.—

"What is there, then, where it was, but where now it is not? The answer may be—Nothing; for I may imagine the atmosphere and every gas removed from where it was. But the word *nothing*, if it be taken in its simple sense, does not quite satisfy the mind. The annihilated sphere has left a sort of residual meaning in its place, or a shadow of reality, which asks a name. This remainder of meaning is symbolized, or represented, by the word SPACE; and when we have accepted it, we feel as if an intellectual necessity had been supplied. To the bare notion which the word *space* enables us to retain some sort of hold of, we render back a portion of the properties of solid extension, and on this foundation build the most certain of the sciences. Thus we allow ourselves to think (or to speak, if not to think) of space as divisible into parts, and as susceptible of measurement; and also as capable of endless progression, outwards, from a centre. In this way we come to speak of INFINITE SPACE. Here, then, is an abstract notion, from which I have removed all sensible properties—nay, all properties, whether sensible or only conceivable—and yet I am not content to call it—nothing; nor can I rid myself of it: it is like to nothing; it clings to my consciousness; it is, or it has become to me, a law of my intellectual existence. I cannot think of myself, or of any other existence, otherwise than as occupying space. Beyond this limit, and in this direction, no human mind has hitherto made any progress, or has shown us how we may analyse the notion represented by the word, space. The analytic faculty has at length fully done its office; and the result is an ultimate abstraction."

Is this all we can say of space? Would *nothing* be a synonyme for it, except that the word does not *quite* satisfy the mind? Are we all but content to say *space* is *nothing*? This law of our intellectual existence: and we might add of our corporeal existence also! We need not tell our readers that the space-and-time question must be treated in a very different manner even by an elementary writer, if he wish to bring his reader up to the power of conceiving admission or denial of the opinions of those who have thought as men now think.

We will end with an extract from the part of the work which treats of the social virtues, in which we find much more to agree with than in the metaphysics. Speaking of the philosophy which reduces man to the dominion of selfishness—under the name of self-love—in all his thoughts and actions, Mr. Taylor says,—

"The philosopher of this school has never failed to find among his contemporaries those who become his coadjutors, as brilliant popular writers; and who, in sparkling style, go about to prove that all men are, in fact, as frivolous or as base as the basest and the most frivolous of men know themselves to be. Popular fiction usually takes this level ground, and charges itself with the task of proving—that human nature is a flimsy manufacture of cardboard, gold-leaf, paint, and varnish! This philosophy, and its attendant satire, has held the same language in every age. The cream of both may be found in so small a book as that containing the moral maxims of La Rochefoucauld. These 'Moral Maxims' might be made use of as a test of the quality of minds. By the natively base, and the debauched, they will be swallowed as a sweet morsel, feeding self-complacency, where self-respect has never been. As to souls of a middle and better order, and who yet cling to what is fair and good, such will peruse this collection with a melancholy curiosity, and will tremble as they read, lest—while they are compelled to admit the exactness and precision of the writer's dissections—they should, in reaching the end, find themselves stripped of whatever hitherto has served to reconcile them to existence, and has given hopefulness to their better purposes. As to vigorous and healthfully constituted minds, such will quickly throw these sophisms from them in contempt; and will think it enough to recall the writer's position and training, whose misfortune it was to have seen nothing of humanity but what he conversed with in the pestilential stews of the most corrupt of profligate courts. Books of this class, whether philosophic or popular, are, in fact, an homage rendered to virtue. There would be no mockery in a world in which there was no reality;—there would be no satire, if there were no goodness and truth. There would have been no negative philosophies, if there were not in human nature a substance and a ground on which a positive morality may be reared."

Mr. Taylor observes that the teaching against which he here protests is calculated to make a people as cold and selfish as it tells them they are: and he is right. We could pick out many opinions on which to raise discussion: here is one of a peculiar character. Mr. Taylor thinks that music is a superfluity thrown in upon the human system, which might have been withheld. He asks of his readers whether they have not often felt, while the powers of harmony were ruling all souls, that this power is of foreign origin, that it has come down among us, that it sojourns only, and that after it has displayed itself for an hour it will wing itself away to a more gladsome world? Thus appealed to for evidence, we reply that we never felt anything the least like this. We never for a moment imagined that the power of harmony was lodged in heaven, except when wanted for actual use. We could rather, of the two, sympathize with the little boy who broke his drum to see where the noise lived. Mr. Taylor's idea is poetry, not psychology; and though pretty enough, is hardly fit to be propounded as an element of the world of mind.

AMERICAN TRAVELS.

From America: Experiences, Travels, and Studies—[Aus America, Erfahrungen, Reisen, und Studien]. By Julius Fröbel. Vol. I. (Leipzig, Weber; London, Nutt.)

Herr Fröbel is a German *littérateur*, who, having played an active part in the politics of 1848, began to grow tired of European life, and joyfully took advantage of circumstances that resulted in his emigration to the United States. The ideality of Fatherland he had imbibed to satiety; and he felt that he might quaff a draught of fresh vigour from the land of practical reality. However, he did not waken from one dream to plunge into another; or fancy that because a paradise could not be constructed east of the Atlantic, it was necessarily to be found in the West. He took with him a clear head, examined closely, drew cautious inferences, corrected prepossessions, and produced a sensible and temperate book,—the first volume of which is now before us. This, indeed, is addressed rather to the Germans than to the English; for it is with a reference to Germany, and in the tone of a German philosopher, that American institutions are criticized; but nevertheless Herr Fröbel's general verdict, which, while free from idolatry, is decidedly in favour of our Transatlantic cousins, will, with the clear reasons on which it is based, prove interesting to all who can appreciate circumspection and impartiality.

Into the American notions of social dignity Herr Fröbel was initiated very shortly after his arrival at New York. With such zeal did he rush into practical life, that he scorned the offer of a professorship, which some kind friends would have procured for him,—and gallantly became a soap-boiler. Mirabeau, hosier, did not feel more proud of his position than Herr Fröbel, when he had thus hoisted the banner of utility. His joy was, however, considerably damped by a conversation with one of his high-class advisers:—

When I informed one of my new friends, a distinguished New York advocate, of the fact, as a *fait accompli*, I perceived that, unless I was mistaken in his countenance, he was both surprised and offended. Indeed, I had great difficulty in making him understand my motives. "You are a Socialist," he said, at last, "but I am none."—"I trust," I replied, "that my occupation will not deprive me of your friendship."—"No," he answered; "but you must be aware that if you become a soap-boiler, you take your place among those persons who belong to a similar sphere."—"Then," said I, "you Americans have social prejudices even greater than those that are laid to the charge of Europeans."—"That may be; but we have as much right to our prejudices as other people."—"But what would people say if I made 500,000 dollars by soap-boiling,—which would not be without precedent in New York?"—"Then they would say, There is the rich soap-boiler."

This remark set the German republican thinking; and he began to find out that although dollar-worship is pretty general throughout the United States, the means by which the dollars have been gained are taken into account in measuring the respect that is to be paid to the fortunate possessor, and that he who has made his money by an intellectual profession will receive a degree of veneration refused to a successful trader. On reflecting further, he found that these aristocratic distinctions belonged to an idea of democracy, that had never entered the head of the Frankfort Parliament. The German lover of liberty and equality had hoped to make the high low; the American desired to make the low high. The former placed his equality in a bog, while the latter placed his on a mountain, and consistently applauded the unsuccessful climber.

For the art of social clambering the German settlers seem to have very small talent, and hence they are but little admired by their compatriot.—

In spite of all the elements of cultivation which are brought over by German emigration, and of which the most important part will assuredly not be lost, we have every reason to fear that the German population of the United States, inasmuch as they keep themselves isolated by the use of their native language, will remain behindhand, after a fashion of which the old German Pennsylvanians were somewhat exaggerated prototypes. Mr. H. told me a characteristic little anecdote. A German Pennsylvanian would not allow his children to go to school. All sorts of arguments were employed in vain to dissuade him from his folly; and when at last, after he had heard the explanation, that if his children learned something it would be useful not only to them but to himself also, he conceded the point; he nevertheless made this remark:—"Well, then, the youngsters shall go, but I'll go too and sit on the form, for I won't have my children know more than myself." * * * Does not this anecdote bear the true German stamp? At all events,

it is not American, for that down-dragging love of equality, which expresses itself in the form of envy and detraction, and says to another—You shall not have, you shall not know, more than I, is utterly unknown to the Americans.

Much as is talked of education in Germany Herr Frœbel utters a doubt whether, if masses be measured against masses, the intellectual condition of the Germans as a people is so high as that of the Americans. And here again the German settlers appear to peculiar disadvantage:—

The universal taste for scientific lectures, especially on subjects connected with natural philosophy, may be enumerated among the most creditable characteristics of North American life. We cannot, indeed, deny that there is much superficiality on the part of those who make a business of such lectures, and that a considerable proportion of the public that frequents them is actuated by fashion only. But the same thing might be said with equal truth of every other country in which the same fashion prevails to the same extent; and the very fact that a taste for scientific subjects, or even the affectation of such a taste, has become a fashion, does more credit to the nation than a great portion of the amusements of which the people of European cities are so proud. Moreover, scientific lectures, of some sort or other, are delivered even in the smallest towns and villages of the United States, consequently in the presence of a population such as in Europe we could not so much as imagine to take an interest in anything of the kind. If the Germans of the United States love to comment in a tone of depreciation on this fine American peculiarity, such remarks will be found to emanate from those who are least qualified to form an opinion on the matter. At all events, the Germans in the United States have not anticipated the Americans in any enterprise of the kind. On the contrary, they have felt themselves compelled to follow a general custom, without being able, whether as regards the intrinsic merit of what they have done, or the benefit they have conferred on the public, to equal the pattern that has been set.

On the vexed question of slavery Herr Frœbel has written several consecutive chapters. His views may be called Liberal-Conservative. He does *not* believe that all men are naturally equal, and therefore turns a deaf ear to some of the popular arguments of the abolitionists. Nay, he believes that in some cases the subjugation of the inferior by the superior race is absolutely necessary for the proper training of the former. On the other hand, he *does* believe in progression generally, and consequently in the ultimate amelioration of the Negro. Hence he is opposed to those anti-abolitionists who would seek to extend the local boundaries of slavery, as though it were destined to be a permanent institution. Here is a *juste milieu*, which may look sensible enough in the eyes of disinterested Europeans; but which, in the land where the battle is practically fought, will probably succeed in displeasing both parties alike.

Transatlantic Sketches. By Prof. Kelland. (Edinburgh, Black.)

Seventy-seven light pages contain the substance of two lectures delivered at the Edinburgh University, in which Prof. Kelland talked about what he had seen. How are times changed since the new book of travels in the Land of Promise, by Hall, or Fearon, or Fidler, or Trollope, or Vigne, or Birkbeck, figured in the *Edinburgh Review*, as the subject of a serious article! And yet it seems to us that more than one of the works thus elaborately exposed on Lord Jeffrey's dissecting-table contained virtually as little information as this tiny book. To be sure Prof. Kelland's matter is not the newest. Twelve pages are devoted to the voyage out. This was enlivened by the charming company of an exporter of "Nightingales," Mr. Barnum, who was taking out Miss Williams, the Welsh Nightingale, to enact Mdlle. Lind's part on a smaller scale, and who told a Yankee story, queer enough to be remembered by the Professor, and to be quoted in the *Athenæum*.—

"I remember one Silas Gray, a queer fellow, a citizen of the world, who, when he heard a traveller's tale, always chimed in with one more extraordinary still. Such as this: Did you ever go to the Rocky Mountains? Well, I wonder at that. You may be sure you don't know the world. My ancestors came from there, and in my younger days we used often to talk about an old uncle that was living there about a century ago. He was a crack shot, and when he came down to see grandfather, brought a particular long gun with him. I thought I might as well go and see what they had done with the old man. Well, do you know, that district is so remarkably healthy, high up in the air, that people never die. They get old and shrivelled, and lose their faculties pretty much, and then the neighbours tie them up in a sack, and ticket them, and hang them up in the church. So when I got to the place I went to the church, and asked the man that had charge, if he knew what had become of my old uncle. The man said he didn't know, but if I would come along with him, we'd see. So we went round and examined the sacks, a precious lot of them. Sure enough there was my uncle's name on one. So the man asked me if I wished to speak to him. I told him I wanted particularly to do it. Well, he took down the sack, and inside there was my uncle as dry as a mummy. He put him into warm water, and after a while the old man began to open his eyes and sneeze. At last, says I, Well, uncle, can you speak? and he said he could. So I began to chat with him about our relations. The old man presently tired, and began to yawn. Says he, if you have anything particular to ask about, I guess you had better make haste, as I am getting tired, and want to be hung up again. Well then, uncle, says I, I do just want to know what became of a particular long gun you used to have. Look, says he, under the thatch at the north-west corner of the house and you'll find it. Thankee, uncle, says I; and we tied the old man up again. Well, I found the gun, and loaded it with a pound of powder and six pounds of shot. In my country the pigeons are so plentiful that, unless you drive them away, they eat up all the grain. Somebody has to go out every morning to shoot them. Well, I was anxious for my turn. So I got up very early, long before daylight, and I laid the gun along a fence, just to sweep the field as I thought. I sat down to wait for morning, but somehow fell asleep. When I woke, the ground was literally plastered with pigeons. But the gun swept just over their heads, and 'twas no use firing at them as they lay; but I thought that was no great matter, so made ready. Hallo! says I, and up they flew. I let fly, but the hundredth of a second too late. Not a bird did I kill, but we picked up two bushels and a half of legs and feet on the ground."

In other pages Prof. Kelland excuses himself from trying to describe what he saw, by saying that he has no descriptive power. Why, then, have tried? If M. Thalberg, before he sate down to entertain the public, were to apologize for inability to play on the pianoforte, it would sound odd. But Prof. Kelland, if not coquetting with the students, did himself injustice in his disclaimers. He describes no worse than eighty out of ninety travellers who cross the Atlantic or the Channel.

The Life and Times of Edmund Burke. By Thomas Macknight. Vols. I. and II. (Chapman & Hall.)

THESE volumes will be welcome to the general public—that great omnivorous public which must be fed from season to season with new books, or with old books made new by the culinary skill of the ready writer. They contain a minute and critical account of Burke's political life, written after a diligent and thoughtful perusal of Burke's works, speeches, and letters—of all the materials, in fact, which lie open to readers in a good library; and if we add that Mr. Macknight considers Burke as second only to Shakspeare, the reader will understand that these two volumes, which carry the author about half way through his story, are a sort of song of triumph—one unbroken eulogy. The work is full of thought, or what looks like it; and it will enable the idlest of readers or thinkers, if he be an admirer of Burke, to give a reason for the faith that he holds: whether that reason be his own or another's—right or wrong, are minute points which few can determine for themselves. We desire to say of this work, briefly and emphatically, that it is good of its kind; but it is not of the kind which the title and preface led us to expect—it is not a life of the *man*.

What is the true story of Burke's early struggles? How shall the curious reader fill up that blank which his biographers have left from 1752 to 1757? How penetrate into that obscurity in which nearly all traces of Burke so curiously vanish? Mr. Macknight tells us that there is no sketch of Burke's "earlier *political* life"—a period in which his character and habits were formed, and without comprehending which any verdict on his later career must necessarily be imperfect. We submit that there is a period of great interest "earlier" than the earliest of Burke's political life. Burke's first substantive position in the political world was taken when the Marquis of Rockingham accepted him as his private secretary. Burke was then thirty-five or thirty-six years of age. If Mr. Macknight should be of opinion that his appointment as secretary to Gerard Hamilton ought to be considered as the starting-point, we say, so be it. Burke was then thirty, or thirty-one, and we submit that a poor, friendless, married man, who had been roughing it in the great world for many years, must have had a character very clearly formed before the earliest of these events, and, therefore, what we especially want is information relating to Burke before he began his political career. Of that interesting period we learn comparatively little from previous biographers, and Mr. Macknight has added nothing to our no-information. All the letters published—all those easily accessible materials to which alone Mr. Macknight is indebted, would not help him here. It is, indeed, one of the most curious facts in Burke's life that he, the survivor of the family, must have got possession of, and destroyed every letter and document either written to or received from every one of his family,—father, mother, sister, or brothers. Mr. Macknight's merit, from our point of view, is that he has swept away an infinite deal of nonsensical assertion and speculation which encumbered former biographies; and we say this without forgetting the curious and significant corrections and variations in Mr. Prior's last edition of 'Life of Burke,' although he told us in his preface that, "no incident that I have mentioned is contradicted, and no new one has been added." The descent from De Burgh is given up—the possible pedigree is gone; but even Mr. Macknight has a lingering regard for the landed estate near Limerick, of 3,000*l.* a year, possessed by Burke's grandfather! Let us look into the title. This 3,000*l.* a year is but the fractional nothing of an unknown something—thus, a certain Alderman Burke, with whom Edmund Burke's descent is connected by "rumour," is opposed by the triumphant Puritan party, and "probably"—observe "probably"—saved little from the wreck of his fortunes, and with that little settled in the county of Cork. It is not *unlikely*—so the story proceeds—that his son

(only his son by "rumour") under James the Second "may have recovered some portion of the property" of the alderman. What a fortune the alderman must have had, when the fractional sum eventually recovered amounted to 3,000*l.* a year landed estate in the county of Cork in the seventeenth century! These speculations, however, rest, it is said, upon a fact—that Burke's grandfather "actually held a certain estate near Limerick"—which, reproduced in English measure and value, may mean a cot and a dozen or two acres of bog. Surely, the biographers must know that we have very exact accounts of the forfeitures under King William; and it would have saved them some speculation had they referred to these accounts, and given us an extract containing the exact value and whereabouts.

To come, however, nearer to our time. Burke's father is now introduced to us as he walked the earth—as a respectable lawyer, of moderate means, with a large family, and small practice, who brought up his children respectably, and then expected them to shift for themselves, and from whom Edmund inherited more "irritability" than pounds sterling.

Burke, on leaving Dublin College, started for London, and was entered of the Temple. He was not called to the Bar, and it is said, on the authority of his father's clerk, that he turned Catholic about this period. Lord Charlemont alludes to youthful indiscretions connected with the Catholic religion, and there are other facts and circumstances tending to corroborate this story, certainly stronger than "rumour," which the biographer, when in the mood, will accept as good evidence. He, at all events, at that time or later abandoned his legal studies, and about 1756 or 1757 married Miss Nugent, whose father was a Catholic; and Shackleton, in his published defence, spoke of her in 1770 as a "well-bred woman of the Roman faith"—a point on which we should suppose he could not be mistaken. Whether Nugent was at that time resident at Bath, or had removed to Queen Anne Street, London, is doubtful. Burke never said where he was married—the registers at Bath, says Mr. Macknight, have been searched, and we will add of Marylebone; but no proof could be found, and the Registers of the Catholic Chapel at Bath were burnt in the riots of 1780. Mr. Macknight's comment is plain and sensible; he shows that Shackleton was not likely to be mistaken. However, whether Catholic or Protestant, Burke was labouring without a name, as a literary man, dependent on literature, to whom the house and help of his father-in-law must have been of vital importance; and in 1758 he undertook to compile and edit Dodsley's 'Register' for an annual 100*l.*

He now got a little aid by accepting the office of private secretary to Mr. Hamilton, for which, it is said, he received 300*l.* a year. This, however, he threw up in April, 1765; and in July of that year he became acquainted with Lord Rockingham, who appointed him his private secretary, and he continued his secretary so long as the Rockingham Ministry lasted—just a twelvemonth.

Burke is now again on the wide world, and, so far as appears, without a sixpence. Then, after the customary talk about his consistency, nobleness, disinterestedness, we come suddenly upon the startling fact that, early in 1768, he purchased the mansion and estate called "Gregories," for which, says Mr. Macknight, following Dr. Bissett, he gave 23,000*l.*! The exact amount is not, we believe, known; but it is known that, after Burke's death, Mrs. Burke sold the *reversion* for 38,000*l.* "Gregories," says Mr. Macknight,—

"was very pleasantly situated, and with its noble colonnades and graceful porticoes, its statuary, paintings, gardens, conservatory, and pleasure-grounds, all arranged with excellent taste and carefully kept in order, had a most refined and even classical appearance. Situated about one mile from Beaconsfield, and about twenty-four miles from London, it looked like a royal residence on a small scale, and reminded the spectator of Buckingham House, which it much resembled."

We asked years since, where did the money come from that paid for this miniature Buckingham House, which in truth it did resemble? We then gave proof that all "the Burkes," Edmund excepted, were at that time deep in gambling transactions, and were shortly after ruined, and we thought it probable that Edmund was one of the party, as asserted at the time, and subsequently formally in Chancery by Lord Verney, but who somehow or other escaped the ruin. Mr. Macknight doubts. He takes Burke to have been a noble, disinterested, poor man—in 1767 in "very straitened circumstances"—and he must of course accept the consequences, and tell us whence came the money that bought Gregories in 1768. He deals, however, in words, and indulges again in "probables," after the established fashion with biographers of Burke.—

"Richard and William appear to have had a run of good fortune, and at this time could command a considerable sum of ready money. Their assistance was probably of much importance to Burke, who, before the new Parliament met, had become a landed proprietor, and had even taken possession of his territorial acquisition. To use his own expressions, which on this matter are the best, because they are likely to be the most accurate, he had, with all the money he could command of his own, and all he could borrow from his friends, made an effort to strike a root in England. The aid of the Marquis of Rockingham was, doubtless, the most substantial."

Towards the close of the work we have some further particulars,—all, however, reports.—

"In 1767, when Lord Rockingham refused to return again to office, and Burke, though in very straitened circumstances, adhered faithfully to his noble leader, it then occurred to the Marquis that it was incumbent on him to do something for the fortune of his devoted friend. He advanced ten thousand pounds to Burke, on a bond which it was understood would never be reclaimed. With those ten thousand pounds, five thousand raised on mortgage from a Dr. Saunders in Spring Gardens, and other eight, doubtless obtained from the successful speculations of William and Richard Burke in Indian stock, Burke purchased the estate of Gregories. After the reverses of his relatives, in the year 1769, all the money they had advanced to him was required. Lord Rockingham again came forward. From that time, through many years of opposition, as Burke's fortune, so far from increasing, actually diminished under his unvarying generosity and the requirements of his position, this noble friend was his constant and unfailing resource. The loss of the Agency for New York, the Marquis endeavoured to compensate by frequent loans. At the time of Lord Rockingham's death he *may*, on different occasions extending over fourteen years, *have perhaps* advanced, on bonds which, though never formally required, Burke insisted on giving, the sum of about thirty thousand pounds."

—This is ingenious. Assuming it to be true, how does it harmonize with the noble independence? It was hardly worth while for this to reject the theory that Edmund Burke made money by gambling in India stock, or even the serious charge of Charles Lloyd, that when ruin came, he "shifted it off on Richard Burke." The zeal of the apologist has surely carried him too far. Burke first became acquainted with the Marquis in 1765, and then got an appointment of 1,000*l.* a year, which he held for a twelvemonth. The Marquis died in 1782: so that, according to Mr. Macknight, between 1767 and 1782, Burke borrowed from the Marquis no less than, on an average, 2,000*l.* a year. We can understand the noble self-devotion of a man who dines, like Andrew Marvell, three days on cold shoulder of mutton; but, not to try a statesman of the Georgian Era by too high a standard, what can be said of a man who, "in very straitened circumstances," deliberately resolved to purchase a palace, and to live in a style of princely magnificence, and driving about "with four black horses to his carriage," by means of a continuous drain, in the form of loans, upon the purse of another man, who might die, or whose patience might become exhausted at any moment? All this dependence for such an object! If such be the true solution of the mystery of Gregories, well might rough honest Johnson, when its new master led him through its grounds, exclaim "in a reverie," *Non equidem invideo!* Well might he take leave of his host with the curious address, "I wish you all the success which ought to be wished you; which can possibly be wished you indeed by an honest man."

We cannot help thinking that Mr. Macknight will, on reflection, even prefer to give some weight to the old "scandal" of gambling in India stock. We have already shown [*Athen.* No. 1364] how closely "the Burkes," who had but "one home" and "one purse," were connected with Lord Verney, Maclean, Dyer, and other confederates in vast gambling transactions; how Richard and William—and as Lord Verney charged, and Lloyd and many others believed, Edmund also—were involved in the general ruin after the great fall in India stock in 1769. What we do know is, that Burke's splendid purchase of Gregories was made in the very height of the gambling triumph, and that no one has yet been able to say, on any honourable supposition even, where the purchase-money came from. Richard and William were ruined; but Edmund remained master of Gregories and keeper of the "one purse" of "the Burkes." Mr. Macknight, indeed, quotes in proof that Edmund never held East India stock—evidence which he tells us "cannot be controverted,"—the very words of Burke himself, in a letter written some time afterwards to a Prussian gentleman:—

"I have never [Burke writes] had *any concern in the funds of the East Indian Company;* nor have taken any part whatsoever in its affairs, except when they came before me in the course of Parliamentary proceedings."

There are, of course, more ways than one of having "a concern in the funds of the East Indian Company"; and such assertions will not always bear, nor are they always intended to bear, strict interpretation. Lord Verney's Bill indeed affirmed that although Edmund Burke was a partner in the speculations, he, Lord Verney, had been "the ostensible man." But how are we to reconcile Mr. Macknight's "incontrovertible" evidence with the fact that, on the 1st of June, 1769, when the great fall occurred, a letter was read at a meeting at the India House, signed by Lord Verney, Mr. *E.* Burke, and "seven other proprietors," requesting that the Directors "would explain the causes of the prevailing rumours relating to affairs in India"? But we need not go on questioning, for we have nothing to add to our former opinion, and can have nothing to alter in what we have already said, until we meet with some new or tangible facts concerning the purchase, which are certainly not to be found in these volumes.

We have already acknowledged our obligations to Mr. Macknight for sweeping away, and amongst the rubbish gone is the admiration of the biographers for those unknown, but

admirable essays in which Burke held up to scorn and ridicule the "noxious" doctrine of poor Lucas, the Dublin apothecary.—

"On the night of the theatrical riot, when the collegians of Trinity became implicated in the contest, a remarkable individual stood up in the pit and rebuked, as one having authority, the knot of his violent countrymen, who were intent on disturbing the performance. This was Charles Lucas, a man whose merits have been little recognized in England, but who was not only the first, but one of the most honest, zealous, and disinterested of Irish patriots. That Burke, as has been said, in these college days ironically imitated the style of Lucas, and carried his principles to a ridiculous extent, as he afterwards did those of a much greater writer, is most improbable; for though he might with extraordinary ingenuity give such a perfect imitation of Bolingbroke's style as to deceive this statesman's friends and admirers themselves, by no human possibility could he have successfully mimicked the style of Lucas. And for the best of all reasons. It was easier for him to identify himself with a great rhetorician like Bolingbroke, than to imitate successfully the plain writing of a plain man. Lucas wrote in the simple and unstudied manner of a practical politician who wished to render himself intelligible to the populace of Dublin. There was nothing to ridicule in his principles. There was nothing to mimic in his style."

There is another antagonist of Burke, Dean Tucker, to whom we should have been glad to find Mr. Macknight doing equal justice. The Dean, though apt to wax warm in what he considered the cause of truth, was a harmless political economist, whose favourite studies brought him nothing but the character of a "madman," and "political quack," and drew down upon him Warburton's ignorant censure that the Dean's "trade was religion and religion his trade." If religion were the Dean's trade his gains by it were certainly less than those of his censor, by all the difference between a deanery and a bishopric. The Dean's opinions in regard to Political Economy—we venture to say—were more advanced than those of Burke, for whom Mr. Macknight claims a high position among the founders of that science. Tucker's opinions upon colonial possessions and colonial trade,—startling and paradoxical as they were then considered—absurd as Burke himself thought them—wanting in profundity, as Mr. Macknight pronounces them—and far from generally acknowledged, as they still are, even after a hundred years,—are precisely the opinions subsequently laid down by Adam Smith, by Bentham, and M. Say, and would not in these days be objected to by Mr. Mill or Mr. M'Culloch. They were indeed remarkable for their boldness, originality, and truth. Long before the publication of the 'Wealth of Nations,' Tucker sketched the advantages resulting from division of labour; exposed the folly of conquest or of wars, even if successful, for commercial advantages; denounced "monopolies and exclusions of every kind"; showed that nations were benefited, not injured, by their neighbours being prosperous, and anticipated many other of the doctrines of the English school of Economists. His proposal to the colonies was, in a Political Economist's view, perfectly logical—pay for protection or separate. It is quite true, as Mr. Macknight observes, that the "Colonies could have been preserved without the exercise of that right of taxation"; but the Dean and his school held, and still hold, as a great truth, that colonies are not worth protecting gratis. Mr. Macknight pronounces a high eulogium upon Burke's 'Observations upon the Present State of the Nation,' for the economical truths which it contains.

"Had Burke [he says] not written this book, so averse some of the subjects would seem to the general habits of his mind that people might have doubted the extent and originality of his ideas on economical science. Adam Smith's great work was not published until seven years after the 'Observations,' which unquestionably suggested many passages in that noble production, and fully confirms the alleged statement of its author, that Burke was the only man who had worked out the same problems independently of him, and without any previous communication had adopted the same principles."

Such a description would hardly prepare a disciple of Adam Smith to find in the 'Observations' a denunciation of the peace concluded by the "Treaty of Paris"—a prosperous state of commerce attributed to the "ruin of the trade of France, and our possession of her colonies"—a defence of the navigation laws—a recommendation to secure colonial commerce by a "multitude of restraints" and by "a powerful authority" in "the principal state in order to enforce them." Such are the chief points in the political economy of the tract which Mr. Macknight eulogizes for its special merits on this subject. His panegyric is, in fact, far more applicable to pamphlets of the despised Dean, the supposed madman and political quack, who, earnest and convinced as he was of the truth and importance of his doctrines, with no party to serve, hoped for nothing from the ignorance and prejudice of his age but what he found—contempt and neglect. "After all," he exclaims, almost pathetically, "what have I been doing?—and how can I hope for proselytes by this kind of writing? It is true, in regard to the points attempted to be proved, I have certainly proved them. .... Some few perhaps—a very few indeed—may be struck with the force of these truths, and yield their minds to conviction. *Possibly*, in a long course of time, their numbers may increase, and *possibly*, at last, the tide may turn."

We have no further observations to make upon Mr. Macknight's volumes, because they present us with little that is new, and because the principal debateable points in the known story have already been discussed in the *Athenæum*. Burke is still the great orator and public man,—a creation from speeches, pamphlets, and letters, and from the very few private documents which the biographers have been enabled to obtain.

OUR LIBRARY TABLE.

Lohengrin: a Romantic Opera. From the German of Richard Wagner. (Hope.)—The publication of this queer translation, which by reminding us of Madame Bettina's amazingly Anglican version of her own correspondence with Goethe, suggests itself as the work of a foreigner, will satisfy those who look into it that Herr Wagner is a man of genius, when he treats a legend for musical purposes. Long-winded explanations there are, no doubt; and we do not conceive that it would be easy to make English Opera-goers care for what might fancifully be called the mystical side of the shield of the Knight of the St. Greal. But that may be to impugn their want of imagination. Meanwhile, the story, even divested of its fantastic theology, is a charming one. The Princess, relieved from a false accusation, and death as its punishment, by an enchanter more powerful than the enchantress who accused her—wedding her nameless deliverer, under the vow of never seeking to know his name—breaking her vow under the influence of insidious suggestions—and her melancholy punishment, make up a tale full of that romantic spirit which is an aliment to the musician's invention. On reading the book, even its present form of singular travesty, we clearly apprehend what it was that gave to the opera that certain interest, which it possessed in representation. The legend and the verse had merit enough to upbear the sounds with which they are mated. On the monotony, meagreness, and uncouthness of the latter, we need not dwell,—save to say that time has deepened our aversion for that which is in style so utterly false, and in result so temporarily mischievous. The mischief, however, is even now passing; and (copyright and courtesy being duly respected) we trust that some day the same thing may happen to Herr Wagner's 'Lohengrin' which in Paris befell his 'Flying Dutchman,' also set by himself. The management of the *Grand Opéra* bought the book, and gave it over to another composer.

Charles Oliphant: a Novel. By W. James, Esq. 3 vols. (Newby.)—The invention of this story, which showeth how Charles Oliphant was kept out of his rights for many long years by the knavery of an own cousin of *Gilbert Glossin*—one Mr. Frankover—will not startle many novel readers. The characters introduced bear good proportion to the invention,—the style of narrative is in equable harmony with the cast of character,—and the dialogue is as spirited as the narrative portion of the novel. W. James, Esq. must look for his praise and his public in other worlds than those for which Edgeworth, Austen, Morgan, Scott, Lockhart, Bulwer, and Dickens have so variously catered. There may be some readers to like 'Charles Oliphant' somewhere, — but we know not in what parish of the county of common-place they have their settlement.

The Mohawk Chief. By the Author of 'The Fall of the Nan Soung.' 3 vols. (Newby.)—Extraordinary readers, unaccustomed to the invariable beginnings of Mr. James's novels, will find novelty and a pleasant surprise in the opening chapter of this novel, which introduces, in the depth of a Transatlantic forest, an old man, tall and erect, age sixty summers, face furrowed by sorrow, &c.,—and the companion of the above, a young man in the heyday of youth, countenance open and bold, and dress adapted for chase or war. An Indian half-bred succeeds, and a desperate French Marquis, who commits a seduction, and afterwards a murder, which thrills through a hundred pages and compels the reader to follow in search of the criminal to North America, where we regret to find him as immoral as in the Old World, and a violator alike of the laws of probability and good faith. There is the usual abduction, which is followed by the usual rescue,—the Picquot Indians aiding and abetting the licentious Marquis—apparently because their eternal enemies, the Mohawks, take the other side, and are retained in behalf of the heroine and her parent. The second volume introduces Tasharah, the half-caste Mohawk chief, in pursuit of Maria, the heroine, whom he has to rescue and eventually marry. This necessity occasions a good deal of difficulty and occupies a good deal of space,—for Tasharah's parentage has to be explained,—his civilized father has to be forgiven for killing his uncivilized mother,—Tasharah has to be taught "never to speak in metaphor,"—he has to learn his Catechism, and get decent Christian apparel,—and Mr. Marshall, *an exiled bishop*, has to be brought in just as Tasharah's repentant father dies, having placed Maria's hand in that of his son. The French libertine, however, has to be got rid of, which, the public may be interested to know, is in accordance with the rest of the incidents, very melo-dramatically done.

A Piece of the Royal Wedding Cake. By H. R. Lumley, Esq. (W. Thomas.)—A cockney would call this a takin' title. 'The Royal Wedding Cake,' here offered to an indulgent public, is composed of ingredients too indigestible even for a reviewer's ostrich-like stomach. Mr. Lumley is a wag,—and his 'Wedding Cake' is naught.

Uncle Jack, the Fault-Killer. By the Author of 'Round the Fire,' &c. (Smith, Elder & Co.)—'Uncle Jack' is the *beau-idéal* of a good uncle; he manages the tempers and cures the faults of his nephews and nieces in so pleasant and effectual a manner that we advise all little people who have any such troublesome giants, as Disorder, Ill-temper, Sloth, Careless, Mischief, or any other bad giant common to the nursery, to practise Uncle Jack's method of killing faults.

The Playground; or, the Boy's Book of Games. By G. Forrest, Esq., M.A. (Routledge & Co.)—

Hurrah for the playground! Here are games sufficient to amuse every boy in Christendom. They are well explained too; for clearness and simplicity are the virtues of Mr. Forrest. Like the author's former work, 'Every Boy's Book,' 'The Book of Games' will find a place on the shelf of many a young English Astyanax.

Report on the Commercial Relations of the United States with Foreign Nations. By Edmund Flagg, Superintendent. Vol. IV. (Washington, Wendell.)—In this volume the remainder of the Consular Returns from all the ports at which the United States have agents are presented. Thus the series of Commercial Digests and Consular Returns is complete, occupying four quarto volumes. A fifth, devoted to comparative Tariffs, will, we believe, bring the work to a conclusion. The highest praise is due to the House of Representatives for publishing this comprehensive and really national Report, which brings into one view the commercial status of the United States with the entire world. What is now wanted is a thorough digest, upon a systematic plan, of the information conveyed to Washington in reply to the government circular. Mr. Flagg appears to dread the expenditure of time; but surely a competent staff might arrange and compress the materials within six months, or at most a year; and the result would be of standard historical value. The present volume contains returns from Russia, the French, Spanish, and Portuguese dominions, Belgium, the Netherlands, Denmark, Sweden, Norway, the Zollverein, Austria, Italy, Turkey, the Levant, the Barbary coast, Polynesia, the West Indies, Mexico, and Central and South America. In its present form, however, the work is one to be consulted, not to be read.

Taliesin; or, the Bards and Druids of Britain. A Translation of the Remains of the Earliest Welsh Bards, and an Examination of the Bardic Mysteries. By D. W. Nash. (J. R. Smith.)—We are no longer surprised at the impatience of Hotspur when Owen Glendower persisted in telling him his Welsh stories of the "moldwarp and the ant, the dreamer Merlyn and his prophecies." These early productions, as here translated, are enough to try the temper of a milder man than Harry Percy. They have, in fact, sorely tried our own heavenly temper! The principal object of the author is to pull down all that fine structure of Helio-Arkite mysteries and symbolical allusions which the Rev. Mr. Davies, Mr. Herbert, and others, have raised upon the foundation of these poems, if they may be so called. Thus, the 'Song of the Horses,' wherein it is clear to Messrs. Davies and Herbert that the horses are mystical or allegorical, and connected with Pyrolatry, becomes in Mr. Nash's hands a mere "Dorling's correct list" of very early date. The horses are horses, and nothing more. As an illustration of the very different manner in which these poems may be rendered, let us take the commencement of this song. It is translated by the mysterious Mr. Herbert thus:—

> Inimitably bursts forth
> The vehement fast-spreading fire.
> Him we worship above the earth.
> The fire! the fire! fierce his dawning.
> High above the bard's inspiration,
> Higher than every element,
> The great one is unequal to him.

—This is very fine, but hear the matter-of-fact Mr. Nash.—

> Bursting his collar,
> Trotting actively,
> His hoofs high above the ground,
> Scatter fire even in the daytime.
> High he lifts his rein;
> Above all comparison
> He is the greatest of animals.

—There is here matter for many volumes of learned controversy; and we doubt not that many Britons will rise in defence of the more mysterious view of the subject, for we cannot for a moment admit the assertion of the author that in its real form (as he calls it) the poem is far more interesting than when translated according to the mysterious theory. In Mr. Nash's opinion, the authors of these productions were plain, pious, and some of them very ignorant Christians who believed in nothing worse than magic and witchcraft. Like those of many other orthodox people, these discourses are very dull. There is no story whatever in them. They are something between Mr. Tupper's 'Proverbial Philosophy,' and the "high-diddle-diddle" literature of our childhood. What is not proverbial is in most cases very like nonsense, as here rendered. Nor do we think that as they now stand—with the certainty that much has been interpolated at different periods, and the great uncertainty as to *how* much—any historic light can be obtained from them. The author must be credited with much diligence in his work; there can be no doubt that he has (some will think literally) *wasted* much midnight oil.

Grins and Wrinkles; or, Food for Thought and Laughter. By J. M'Grigor Allan. (J. Blackwood.)—This is a pleasant collection of sketches, scenes, incidents, stories, and characters, in the new and old world. They read like smart Magazine articles; and have probably either done duty that way, or were originally written, with that end in view, across the Atlantic. If they are now for the first time printed, and there is nothing said by the author intimating anything to the contrary, we can only say, that their echoes are like winds we have heard before. But so much now written for the first time resembles that which has been published years ago, that it is difficult to determine as to the character of the sketches; like them, nevertheless, they have merits of their own, and they form excellent reading for idle hours in long evenings.

A Hundred Years Ago: an Historical Sketch, 1755-1756. By James Hutton. (Longman & Co.)—About five years since, there appeared in the *Gentleman's Magazine*, an article under the above name, which attracted some notice. Mr. Hutton has adopted the idea and the title; and has extended his subject to the bulk of a volume. He designates his work as a thing of shreds and patches; and out of newspapers, magazines, essays, and such volumes as were accessible to his "very limited reading," he has compiled a book in which some phases of the past are pleasantly reflected. What is extracted from the sources we have noticed is generally preferable to Mr. Hutton's own comment. Even the extracts tell nothing that is new to a tolerably extensive reader; but they preserve much that is curious. The comments, however, we could have dispensed with,—for in their place many curious items of intelligence might have been supplied, less familiar to us than anything we can find in the volume before us. Mr. Hutton, nevertheless, has furnished a work conscientiously executed, which will afford amusement to such persons as have no other means of looking into the social incidents of a hundred years ago.

The British Kymry; or, Britons of Cambria: Outlines of their History and Institutions, from the Earliest to the Present Times. By the Rev. R. W. Morgan. (Hardwicke.)—As an epitome of Welsh history, taken from a Welsh point of view, and told in a Cambrian spirit of honest pride, and a good sprinkling of prejudice, this little volume will be found useful. It narrates the history of the Principality in an uninterrupted detail of incidents, in which, up to the last moment, Wales is so prominent. One might almost fancy, that in the late Crimean war, Wales, France, and Sardinia, with a contingent from England, formed the alliance which gave Russia a fall on her own soil. Nevertheless, the little work has novel information in it for those who have not studied the history of Wales in its fullness,—its rise, revolutions, and peculiarly local glories.

Wild Northern Scenes; or, Sporting Adventures with the Rifle and the Rod. By S. H. Hammond. (New York, Derby & Jackson.)—We gave this book to an intelligent youth, a great friend of our own, and when he returned it we asked what he thought of it? "Very good, but too moralising!" We indorse the sentiment,—the book is far too full of reflections, and the writing is too fine. Moral observations, however precious or excellent, are a condiment that must be used sparingly, or it is apt to overpower the genuine flavour of the meats, which it ought to enhance, not overcome.

Jachin and Boaz; or, an Authentic Key to the Door of Freemasonry, both Ancient and Modern. By Samuel Prichard. (New York, Gervaus; London, Trübner & Co.)—There have been several hand-books to Masonry; and this is neither better nor worse than those already published. It is curious, however, in one respect. The author, an American, calls himself a Mason; but he avows that he acquired his first knowledge of the craft from papers left by a relative who had been a "brother." With this knowledge, he made trial on Freemasons, who readily responded to his signs; "answered with great readiness" their questions, touching where he was made; and "elated by this success," he procured entrance to a lodge, after giving full satisfaction, in the usual ceremony on admitting a visitor. From what he witnessed on various occasions of this sort, and what he learned from his friend's manuscript, he has made up his present volume as acceptable to his brethren the Freemasons, "in order to raise estimation for them among the remaining polite part of mankind." Mr. Prichard tells all this, and more, as if he had honourably fulfilled the most honourable mission in the world. We should fancy that the "polite part of mankind," and their less refined brethren everywhere, would be likely to apply a very unpolite term to Mr. Prichard's proceeding. Freemasons have, before now, shown that the craft, with good charitable qualities common to other societies, is a sublime combination of childishness, vanity, jealousy, and nonentity. But they spoke in their character of Masons; but here is an author who does not scruple to tell us how he procured his information, and still less to publish it, as honourable to himself and useful to the world. Whether Masons be such fools as the revelations here declare them to be, we cannot say. We only hope that the account of the method taken to procure information in order to make the revelation is a myth.

Mr. George Combe has printed a paper, transmitted by him to the National Association for the Promotion of Social Science, *On Teaching Physiology, and its Application in Common Schools.—On the Distinctive Principles of Punishment and Reformation* is the title of a paper read before the Birmingham meeting by Mr. Stephen Cave.—With the *Fifth Annual Report of the North-West London Preventive and Reformatory Institution* we have *The Question, How shall we Educate our Boys? answered by Eminent Scholars and Public Men*, and *Statistics of Crime in Ireland from 1842 to 1856*, by J. M. Wilson.—Under the same head we may class a parliamentary return, *Poor Rates and Pauperism*, obtained by Mr. E. Bouverie.—*The Stepping Stones to Success*, by Telba, signify a few practical hints to youths and young men engaged in trade.—Three interesting tracts relating to military questions have just appeared:—*Army Reform*, by General Sir John F. Burgoyne, who takes a Conservative view,—*Money or Merit*, by Mr. E. B. de Fonblanque, with Notes by Sir C. E. Trevelyan,—and *Our Rank and File at Home*, by One of Themselves.—Two congenital topics are treated in a *Memoir on the Education of the Natives of India*, by Mr. Robert Coltus Money, with an Introductory Notice by the Rev. C. F. S. Money,—and an important, though modest, *Memorandum on the Mutiny of the Bengal Army*, by Lieut.-Col. A. J. Waugh, Surveyor-General of India.—Of course, recent commercial discussions have swarmed with a progeny of pamphlets. As introductory to them we may mention M. Jules de Bastier's *Theory of an Economical Equilibrium* [*Théorie de l'Equilibre Economique, &c.*].—Among the miscellanies published on the subject are, *The Bank of England Charter, a Sham Gold Currency with Free Trade; Currency Principles and Currency Taxation*, a plan "by which a large revenue would accrue to the State," by G. H. Cook,—*Why is Money scarce?* by Mr. Thomas Doubleday,—*Monetary Panics and their Cure, with Hints to Investors*, by the Author of 'Atheisms of Geology,'—and *A Sequel to the Darkening Cloud*, a rather unintelligible discourse by Mr. Richard Burn, of Manchester.—Passing to ordinary miscellanies, we have Mr. David Chadwick's paper on *Free Libraries and Museums*,—*The Ninth Annual Report of the Committee of the Royal Museum and Library, Peel Park, Salford*,—Dr. Lyon Playfair's address *On Scientific Institutions in Connexion with the Department of Science and Art*, delivered on the 30th of November.—*An Address to the Rate-payers*

of North Walsham on the Impolicy of Church Rates, —*The Fifth Annual Report of the Cancer Hospital*, —an essay *On the Designs for the Wellington Monument*, by One of the People,—*Burnt-in Photography on Porcelain Glass*, by Mr. Burnett,—and a very unsatisfactory *Brief Reply to certain Charges made against the Patagonian, or South American Missionary Society by W. Parker Snow*, "by the Committee."

LIST OF NEW BOOKS.

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ROYAL ACADEMY.

Lectures on Sculpture, by Prof. Westmacott, R.A.

LECTURE I.

It has been usual in all Lectures, Essays and other works treating of Sculpture, to introduce the subject by a review of the most ancient history of the Art, wherever its existence could be traced. There is good reason for this; and their authors might, justifiably, have felt that some acquaintance with such preliminary matter would be a fitting preparation for more fully understanding the subject, as the progress of Sculpture was further developed. Still, as the earliest indications of the Art were exhibited in regions and among nations very remote from the ultimate scene of its triumphs, it seems desirable in an Academy, where the object is to teach the practice of Sculpture, to bring the student acquainted, as soon as possible, with the best works of the best period. It is from the productions of the great masters, of from 500 to about 250 before Christ, that the artist derives his most valuable knowledge, both in practice and in the principles which should direct that practice. Instead, then, of attempting to interest you by explaining the growth of the art, from its first rude appearance, and through the various changes it underwent, till it reached its perfection in the Greek Schools of the fifth, fourth and third centuries before our era, I propose to make this period the starting-point, as it were, of our remarks. Even in this way of treating the subject reference must, to a certain extent, occasionally be made to the antecedent condition and history of the art, in explanation of characteristic changes affecting its practice; but when this is done it will be incidentally rather than directly. It will not, I trust, be imagined, from my departing from the usual course,—that I am insensible to the great importance and advantage to the sculptor of being well acquainted with the progress of his art at different periods. On the contrary, it is almost impossible to reflect upon Sculpture without associating it, more or less, with History and Antiquity;—and I feel sure the better these collateral subjects are understood the more fully will the student be impressed with the interest which attaches to Sculpture. It will teach him that his art has not always been a mere appendage to luxury, nor employed only to gratify, it may be an elegant, taste. Its office has been to mark in stronger characters than any other which time has left us, the growth and progress of human thought and feeling. Next to a spoken language, it was the most powerful means of communicating ideas, as we know it was also that of recording and perpetuating facts,—rude and barbaric as the mode was in the infancy of the art. So great, indeed, is its value in this respect that, with few exceptions, the condition of its Sculpture has afforded the philosopher and the man of letters the surest information upon the religious systems, the social habits, and the degree of civilization of the nations of antiquity, among whom it has been found. Egypt, Assyria, many parts of Asia Minor, were, it may be said, as sealed books till their long-buried treasures in Sculpture were brought to light, to assist us, after the lapse of ages, in deciphering many most valuable particulars of the history of those countries, and in becoming acquainted with the habits, even of the most intimate domestic kind, of their people. We have the most vivid representations of their councils, their wars, their sacrifices, their amusements, and there is good reason to believe, even portraits of their most remarkable personages, princes and warriors. In the Sculpture brought from Nineveh the details furnished of objects of Natural History are most interesting; and they also afford us most curious illustration of the handicraft trades, and the contrivances in engineering, of a people so ancient that they had ceased to exist, as a nation, nearly 3,000 years ago.

It is true, that these are subjects of inquiry for the archæologist and the antiquary rather than the practical sculptor. But although it may not, strictly speaking, be an artist's question, the student may well be reminded how great are the historical interest and value of Sculpture quite independently of any Art-recommendations it may have. Such studies are, therefore, worthy your attention when you can afford time for them from the practice of your art.

The acquisition of knowledge is always desirable; and whatever adds legitimately to a man's information tends to enlarge his mind and qualify him for higher objects, as each step of improvement is made; and it would be strange if a sculptor would not be assisted and improved, in his pursuits, by the same intellectual culture that benefits others in their callings. I will venture to touch upon another inducement to the sculptor to undertake such studies; as the means to qualify him to offer opinions that shall have weight and authority upon questions which so frequently arise upon subjects requiring both a practical and theoretical knowledge of his art. It is to be expected, for instance, that he may be called upon to assist in determining the character, genuineness, and quality of works of Ancient Sculpture:—the schools to which they belong, or the date to which they may be referred. And I think I am only expressing what you all must feel, for the credit and honour of our profession, when I desire that the sculptor should be able to take his part creditably in such discussions. As subjects of study these requirements can, it is true, only be classed as accessories and accomplishments; and I am aware that we must not be tempted away from the more substantial and practical points to which it is the object of the Academy to confine your attention. Here the more material purpose we have to attend to must steadily be kept in view, namely, to encourage and assist the student to become a sound practical artist.

It has been said that Art cannot be taught by lectures, and to make a man a painter he should paint,—"Give him his palette and brushes, and set him to work,"—or, "Let the sculptor model and carve." There is an error here in mixing up together two separate questions.

It is perfectly true that some branches of practice cannot be acquired by anything but practice. But, surely, no one will seriously assert that a great deal that is useful and valuable may not be taught—to a willing mind—of the principles upon which Art is, or should be, founded,—and of the purpose of Art, of which practice is the development. No one can be a painter unless he paints: nor a sculptor unless he practises sculpture. But why should he who seeks to distinguish himself in either of these arts be told that no preliminary advice or instruction is necessary for *him*, when in every other profession some acquaintance with its principles is found essential to its successful exercise? What is there in Art especially that those who desire to devote themselves to its practice should be told, at their outset, they had better not be taught anything but its mere mechanism? In other words, that, out of the mere mechanical practice of their profession, artists should be ignorant and uneducated. An argument used sometimes against artists being educated *at all* is, that the practice of their art requires the whole of their time and attention—that Art will have no divided allegiance—that it checks genius and originality, &c.,—while it is thought the position is strengthened by pointing to various excellent works of painters and sculptors who are known to have been eminently deficient in all mental culture. But, gentlemen, do not be cheated by sophistry. This, if it proves anything, proves too much. Their productions were good in spite of their deficiency, not because of it. They were good owing to their powerful genius or remarkable talent in their art—to the possession of some exceptional superiority which placed them above the average,—and not because they were ignorant and uneducated as men. On the other side of the question, it would not be easy to select greater names in Art than Leonardo da Vinci, M. Angelo, Titian, Rubens, Vandyke. They have had no equals, no rivals in their respective excellencies,—and they were all men of attainments and accomplishments out of their immediate calling as artists. The list might be added to from among the most eminent who have left great names and great works behind them. The argument is worse than unsound and illogical; it is mischievous, because it would rather lead students to be content to know nothing beyond the mechanical labour of Art.

If practice does not keep pace with theory, the fault cannot be laid to the knowledge of the theory. It must arise from some other cause—from some deficiency of application, or disposition, or organ,—but it involves an absurdity to attribute the failure of anything required to be done to the possession of the knowledge how it should be done; and to suppose that a thorough acquaintance with the principles and history of his art need be an impediment to an artist's progress and success.

At the same time the greatest attainments in theory are inadequate to make a man an artist unless he combine with it a very large amount of laborious practice; and, further, both these united will fail to produce the desired result unless he has in him a true devotion to his art—sensibility to beauty, acute observation, and unwearied diligence. Theory without practice will never make an artist,—while practice alone without theory has a tendency, on the other hand, to confine the artist within a groove, and to make Art mechanical.

Much, therefore, of value may be taught in lectures from the experience of those who have travelled the road upon which the student is just setting out. It may save him from the loss of precious time by getting out of his course, or its unnecessary expenditure in attempting to discover for himself what their longer practice, their successes, and even their failures, enable them at once to contribute to his information. "Academies," it has been well said, "cannot create Genius; . . . but they may assist in the wise development of original powers, and they may guide and regulate their practice and successful application."

This, then, is the principal use of lectures; while the more mechanical part of Art is acquired elsewhere. It is the combination of the educational, in its broadest sense—in principles—with the practical, so far as falls within our means and opportunities, that constitutes the really effective academical course: the course which is attempted to be carried out within these walls.

It never has been charged to the Academy established in this country that it has insisted on a servile obedience to academical rules and dogmatic teaching. On the contrary, the students have often been cautioned against the danger of an evil which has rather characterized those foreign Academies which existed long before ours, and from which the framers of our system appear carefully and successfully to have guarded our institution.

The loftiest aspirations of the sculptor—his most

poetical fancies or most profound conceptions—can only have their expression *materially*. The power to represent ideas by form becomes, then, to him of the highest importance,—for to this he is limited; and the perfection attained in the knowledge of Form, and the power of reproducing it in his works, stamps the productions of the sculptor with their character and value. If his works show fancy, deep feeling, or sentiment, but fail in *form*, they are deficient and imperfect as productions of Art. Their author may be recognized as a moralist or a poet, but he has much to learn before he can claim rank as a successful sculptor. If, on the other hand, his works are examples of perfection in form and execution, and are wanting in invention, feeling, and purpose, they may be successful exercises of a practised eye and hand—productions of rare manual skill—but their merit ends in their mere material or mechanical excellence. However successful his work may be, as a mere copy of beautiful form, the artist here is only a hand-workman, though it may be of a high caste.

There are frequent examples of the former class of works in the beautiful conceptions of the painters and sculptors of the Revival, or what has been termed the "Renaissance" of Art,—in Gothic sculpture and painting, where the art itself is deficient in many technical qualities; while instances without end are to be met with of the latter, in those modern schools where considerable skill has been attained in the mechanical element, in knowledge of form and in the power of execution. It is the union of these qualities that constitutes the excellence of a work of Art, and the power to combine them stamps the character of the true artist.

The highest standard of excellence in our Art is found in the works of the Greek schools of a certain time—namely, those of Phidias, of Praxiteles, and of Lysippus—comprehending a period of only about 200 or 250 years.

It has so long been the rule to direct the student to the "antique" as it is called, for his exemplars, that the advice is too often given and taken as a mere matter of routine, and the true grounds of the recommendation are not sufficiently explained or defined.

We are in the habit of looking at fine Greek sculpture merely for its physical qualities—if it may be so expressed—for its form, and its execution. This is quite natural and quite right, as far as it goes; because it *is* for its excellence in these respects that it is set before the student in the Fine Arts. But these very qualities grew out of something very much higher than the value of beautiful form for itself,—and it may be worth while to give a little special attention to the subject. It may be useful to show, first, why Greek sculpture is properly set before the student as the best guide to his improvement; and, secondly, what were the causes that led to its superiority.

It cannot be too strongly impressed upon you that the *form* of Greek Art was but the mode of presenting an *idea* or intention. The technical perfection of a Greek statue was, therefore, in point of fact, of comparatively secondary importance. Its value was in its connexion with the idea, to which it was ancillary or subsidiary.

It may be said, in answer to this, that a statue exhibiting beautiful form in perfection is capable, of itself, of affording full and entire satisfaction,—and that the admiration that is felt for the finest ancient works arises solely from their excellence as works of Art, and from nothing else.

This may be questioned. It may, with reason, be doubted whether any work of Art, however beautiful in form, can really give entire satisfaction unless some association is awakened to connect it with our feelings. Artists may, on occasion, or with an especial purpose, contemplate fine sculpture simply on this ground; but this is not the case, I fancy, with the general mass of educated and intelligent people. The imagination instinctively wanders from the mere work of Art into some "dream-land." The antiquary connects the work with the age and people that produced it. The scholar sees in the statue or *rilievo* an illustration of the sublime poetry and myths of the ancients; while the philosopher meditates upon the deeper meanings involved in Art-representations. No really reflecting mind regards an ancient statue simply as a figure, a marble, or bronze. It is its association with something else, and something higher than itself, that gives it its value. How truly this is proved in the interest that has been excited by the sculpture from Nineveh. But even in works of a higher Art standard, surely we must feel that no small amount of the interest felt in the statues and *rilievi* of the sculptures of the Parthenon,—of those from Halicarnassus,—from Phigalia,—arises from the circumstances of their history, and of the age and nation which gave such marvels of Art to the world. How few who look at them are able to enter into their merit simply as works of Fine Art. Few have the knowledge that is absolutely necessary for anything like a just appreciation of their excellence in this particular respect,—especially, too, when we reflect how much of their original surface, and even entire portions, are defaced or destroyed. The admiration professed for them—if it be not mere affectation—must therefore be founded on some other recommendation or quality than their physical beauty: and moreover, it would be but a poor compliment to our intelligence to think it could be otherwise, when we reflect upon their great and various claims to such higher interest,—their historical value,—the associations connected with their age and country,—their mythological character,—their poetry,—and their religious meaning.

We have been referring to the unprofessional spectator or judge. We must also bear in mind there are two kinds of artists. The correct, academical artist,—and the thoughtful artist, who strives to make his art the index of his inward feelings. One is the artist of the eye and hand,—the other of the heart and understanding. The art of the latter may be the least good, technically: but it has what the other wants. It possesses the principle of vitality, and it will live as the works of the earlier earnest painters and sculptors of the Revival live,—of Niccolo Pisano, of Giotto, and others whose names will occur to you,—while the cold, though correct platitudes of the eclectic schools, if preserved at all, wanting that which links Art with human sympathies, is like that fruit which is very fair to look upon, but within is ashes.

The reflections properly arising out of these few remarks should have their influence upon students who are commencing their laborious career. When you contemplate some fine production of ancient Art, or sit down before it to study from it, endeavour to realize to yourself something of the feeling which was influencing its author when he designed it; you will not then think of it as a mere model to be mechanically copied, but may be able to convey into your version of it that quality of the sentiment which does, in fact, elevate it into a work of Fine Art. Precisely in the same way as a scholar of taste who would translate any fine work from a foreign language endeavours to realize to himself the circumstances and the feelings under which the original was composed; knowing that so, only, can he hope to present anything like a true and characteristic version of his author's mind and meaning. That the advantage to be derived from this mode of study is not fanciful, we all have opportunities of seeing in the copies of statues and pictures by different artists. Where the mechanical power of two students may be quite equal, have we not, even here, constant experience of the superiority of one copy over another, owing simply to the mind or feeling that its author has contrived to throw into his work?

It is most true that to us, as students, the value of Greek sculpture is objective rather than subjective. In an Academy, we are to remember, we are learning to be artists, and here you are expected to accomplish yourselves in the knowledge of form, in order to acquire correctness of eye and facility of hand,—to become intimately acquainted with the true standard of beauty, supplied in the best models, so that, hereafter, you may be competent to give shape and expression to your own conceptions. But you are at the same time to remember, that these fine works have other qualities also, which give them as high a value as their executive excellence, and to which this very excellence is probably in a great measure owing.

As a sculptor I feel bound to lay great stress on the importance of the profound study of the best ancient sculpture. But do not misapprehend the object of the recommendation. The "antique" is not set before you as superseding Nature; but because the best works of the ancient Greek artists are found to be the best transcripts of Nature. They have discovered for us, and have left us invaluable examples of it in their works, that which has been called *ideal* beauty; and by judicious selections from varieties of form have composed the one, the unity, proper for each class. The importance of the study of the antique, when properly conducted, cannot be overrated; and it is obvious that the objects of the student must be advanced and assisted by having access to the accumulated experience of the greatest masters of his art. It would be as unwise to ignore their work perfected,—to neglect to avail ourselves of this provision for our improvement,—to pretend to begin again with the infancy of Art, and to flatter ourselves we are competent to discover and mature for ourselves in one short life what it has taken ages to produce, as for the disciples of modern science to refuse to profit by the discoveries and experience of those earlier labourers in the same course who have, by their toil, prepared and smoothed the way for further advancement.

Every artist should set before himself the hope of excelling. Supposing each had the genius and the power to discover for himself, and gradually to master all the various shades of progress, from the infancy of Art to its full development, would life be long enough for such an exercise? Could the most intelligent artist, however happily constituted by nature, if he began with the rude blocks of Dædalus, the arms straight down to the sides, the legs united, ever hope or expect that in the longest life he could reach, unaided, the knowledge that was perfected in the Ilyssus, or the Theseus, or the *rilievi* of the Athenian marbles? The true theory of study is to work, not backwards, but onwards, from each point of established principle or discovery that has been proved and fixed by previous intelligences,—not to imagine that the intelligence of one can conceive and reproduce, *ab initio*, all that has led to the great result.

It is impossible, therefore, that the student can be too deeply versed in the excellence of the Greeks in this respect. In their productions he will find the true type of almost every variety of character that can be required, whether in representing the soft, the gentle, the active, the simply majestic, the beautiful, or the physically powerful. But even here he must be advised, and warned not to mistake the means for the end. He must always bear in mind that these studies are but studies from which he is eventually to produce his own art. He must be careful when he comes to apply his knowledge to guard against too great a subserviency to the antique, and not merely to reproduce an ancient statue or a Greek bust. This, however successfully effected, is the work of a skilful mechanic or artisan, not of a sculptor who aspires to take a position for himself. To succeed, even remotely, as the great masters of antiquity succeeded, he must undertake his work in a similar spirit to theirs. He should endeavour to fill his mind with his *idea*, to think of the purpose of his work,—what will be its proper expression in order to secure its making that impression upon others which he wishes to realize. Unless he can stamp this intrinsic character upon his work, this innate and essential spirit, he may, indeed, succeed in giving the material effects, but it will want the life of Art.

Let us, then, consider what were the causes, so far as we can trace them, that led to the excellence of Greek sculpture, independently, of course, of that peculiar aptitude of its people, in some states, for its exercise, and of their extreme sensibility to beauty in all its aspects.

First, Art was the type or expression of the religious idea. The statues of ancient times were for the most part of gods and heroes, produced with the object of elevating men's minds to the contemplation of goodness, or power, and exciting to noble deeds, by representing the images and acts of heroes; and it is impossible to conceive

motives more inciting to the earnest sculptor. If the Art was rude, it was elevated by its object and associations. Pausanias remarks even of one of the primitive Dædalian statues, that it had something sublime in it that engendered elevated sentiments in the spectator; while of the celebrated statue of the Olympian Jupiter it is asserted that, by the grandeur of the work, Phidias had added to the sublimity of religion. The remembrance of those who had performed deeds of glory, or who had conferred some signal service on their country, was handed down from generation to generation. As time passed on, their actions were clothed with a superhuman character, and, as their individuality was forgotten, these public benefactors came to be considered as of a superior nature to the common inhabitants of earth, and to be thought of as demigods. In the course of time, the mere tradition was insufficient. The senses required to be addressed; and hence arose the "icon," or image of the object of their admiration; and *objective* Art, as it has been termed, thus became ancillary to mythical and semi-religious ideas. The next step among an impressible people may easily be imagined. As too often has been the case, the respect for the hero led to the worship of the image that represented him; and the statue itself received eventually the homage intended for the man. I am not about to occupy your attention with speculations upon hero-worship or the origin of the mythological systems of the ancient world; but I have to show, through the line of argument, how these facts really affected the progress of our art. Sculpture, of course, benefited by this error and abuse. Such flattering homage paid to his work offered the very highest motive to the sculptor to produce what should be worthy of such honour, and for the exercise of all the thought and of all the power he could dedicate to its perfection. Under such a stimulus as this, it can be no matter for wonder that so many fine works were produced. Indeed, it would be much more surprising if such causes had failed to lead to such results.

The progress of sculpture, as an art of fine form, was at first extremely slow. It was not till about from six to five hundred years before Christ that decided improvements, characteristic of what may be called schools, can be recognized. Once commenced, the improvement rapidly increased up to the time of Phidias, at about 450 B.C., when the perfection of the grand style was achieved. This high condition of our art was further developed under different aspects by the great artists, heads of schools, who followed, down to that of Lysippus and his immediate scholars, about 200 years later. The changes that took place in sculpture after the art had reached its culminating point under Phidias were not, as will be seen, simply changes in technical execution; and this is a point which deserves your attention. The change was a moral change,—in the subjects and objects of the art quite as much as in the mode of treatment.

To the time of Phidias, as has been stated, the religious and heroic element had been almost exclusively recognized and adhered to in all works of sculpture. The first sensible difference is perceived in the gradual departure from this severe and sublime application of the art. Under Praxiteles subjects of sensuous beauty began to be presented, and soon became popular with a nation so alive as the Greeks to the charm of physical beauty. Statues of divinities were of course still extensively produced, for the national religious system required this. But the representation of those of a particular class, that appealed strongly and directly to the senses, were now preferred to the severer types. Phidias had exhibited to the Athenians and the Eleans the sublime, the majestic, and the intellectual in his statues of Jove, of Juno, of Minerva,—and in the achievements of the heroes of their earlier traditions,—in the exciting combats of the Greeks,—and in the battles of the Lapithæ with the semi-monstrous Centaurs. The works that were now presented to the people were chiefly statues of the softer and effeminate character—of Venus, Cupids, young Bacchuses, and Nymphs, treated with refined attention to voluptuous effects of execution and surface. This school, also, introduced an innovation that greatly affected Art for all time. Hitherto the female figure had been represented appropriately and modestly covered with drapery. Then, at first, a comparatively slight change was attempted, and the figure was only partially draped, from the waist downwards, as in the Venus in the Townley Collection. This succeeding, a further licence was taken; and it is believed it was at this time, and not before, that the female form was first displayed in sculpture entirely naked. This was the second phase of sculpture during its zenith, and the fatal descent was begun by making Art appeal to the grosser senses. But the circumstance chiefly to be noted, and it is of especial interest, is the fact that these innovations caused a total revolution in the principles that had previously influenced Art, and from which, it may be observed, Greek Art never recovered. It was no longer to be of that high, æsthetical character which had hitherto dignified it; but, the charm and fascination of its more material qualities being recognized, it was to be presented under the most attractive conditions of subject and of execution. Henceforward, instead of sentiment, Beauty was the aim of the artist; and that which was intended only to be the medium of expressing high feeling, became itself of the first importance.

The next great change with which we are struck was rather later—when the portraits of living individuals claimed the attention of the great sculptors; and statues which but a short time before had been exclusively confined to do honour to the gods, and to heroes, whom the veneration of ages had made equal to gods, or to the three times conquerors in the Olympic games, were made to gratify the vanity of almost any one, public or private, who could afford and chose to pay for them, or as the means for flattery and sycophancy to pay its homage to the great.

It is worthy of remark that till this comparatively late date portraits, at all, were not permitted to be represented on coins. Alexander the Great was one of the first kings who attempted it in his own case; and here it was a kind of compromise to flatter his inordinate ambition and self-love, by uniting in the representation the mixed character of God and king.

It is not intended to say there was no Fine Sculpture after this time,—but there was henceforward no originality of style to stamp the character of a self-created School; in the meaning of such as are indicated by the term in speaking of those of Phidias, of Praxiteles and Lysippus.

Now, what I have desired to impress upon the younger artist by these few compressed remarks is, first, that when Sculpture has attained a high degree of excellence, it has been caused by the elevation and application of the art itself to noble objects, and by the high feeling influencing the artist; and, secondly, that when Sculpture began to show signs of decline among the ancients, it was because it had ceased to be practised to illustrate lofty subjects, or to appeal to the nobler thoughts or feelings of a nation. With the sculptor it soon became little better than a handicraft—a trade, by which to make a livelihood. And it was patronized by the rich with scarcely any higher object than from motives of ostentation or luxury, to gratify their vanity, or to please the sense.

After what has been said, I shall not, I presume, be accused of insensibility to the great value of Ancient Sculpture, as the objects of your study, if I venture, now, to make a few observations upon what may justly be called a mistaken use of the "Antique."

The duty of a lecturer is not, I conceive, limited to teaching you how you may become successful mechanics or artizans. My ambition is to point out to you how you may attain an honourable position, as real artists—worthy of the title—as teachers, and improvers of the taste of a people. One way to attain this end is to produce works which will attract and interest the public sympathy. One of the first conditions necessary for effecting this is to have the courage—if you have the power—to think for yourselves. It is an element of greatness, as well as success. Do not go on everlastingly copying and repeating other men's ideas, with which neither yourselves, nor those who look at your productions, have the slightest sympathy. It is here that much injury has been done to the progress of Modern Sculpture. Impressed with the beauty of form in the antique, sculptors have too generally been satisfied to adopt also the subjects of their beauty; and have chosen them from the obsolete Greek mythology or fable, recurring,—often secondhand,—to classical dictionaries, to Lemprière or Natalis Comes, or other compilers of ancient story, for the exercise of their talent in what they strangely term their original works. There can be no originality in them. The idea,—the inventive element,—which could alone make them original, is adopted from others; and the forms are skilful adaptations from their study of the ancient models.

It is an old complaint that the public in this country is not interested in Fine Art,—that is, Art of high aim and ambition. How can it be expected that the public should feel any great interest in works of the class referred to? It is possible that after a long course of study, and a constant habit of seeing and copying from the finest models, a sculptor may succeed in producing a very beautiful school or academy figure,—and, it is true—

A thing of Beauty is a joy for ever,

to those who can appreciate it. But this is not all, nor nearly all, the real artist is to aim at. He only takes beautiful form as the instrument, the means of conveying an impression or sentiment, and the subject on which he employs it should be one that is intelligible as well as interesting to his own age and people. The sculptor of genius should endeavour to avail himself of the appliances of ancient excellence in a way to make his art acceptable to those among whom his lot is cast,—to strive to render it both a source of enjoyment and improvement—not lowering it, in subject or treatment, to suit the level of ignorance or bad taste; but still, not placing before the people subjects totally beyond their reach and understanding, and which especially require an acquaintance with ancient literature to make them intelligible.

A sculptor should remember, also, that every one is not a judge of what is beautiful in form: whereas there may be something very attractive and of easy comprehension in an *idea*—quite independently of the form in which it is presented. The professed artist is supposed to be learned in what constitutes beauty. It has been *his* whole life's study—why should he assume that others have, *intuitively*, what it has cost him so many years, so much labour to acquire? If a merely beautiful transcript of the human form—a vague ideality, though of the highest excellence—be exhibited to one who knows nothing of the principles of beauty, there is every probability that if perceived at all, it will only be intelligible to the coarser feelings—whereas, if the appeal is made in the *first* place to the understanding, and to his better feelings, by the expression and intention of the subject, he may more easily and more surely be led to derive pleasure from seeing such subjects under a fascinating and pleasing form; and so be taught to understand and appreciate the Beautiful,—not simply as something to gratify the sense, as too many think, but treating the Artist's work, like that of the Moralist or Poet, take Beauty of form as the appropriate language in which he expresses noble and elevating sentiments.

The sculptor who determines to devote himself to the art needs some strong impulse to sustain his courage. It is true he requires employment as affording him the means of meeting the necessary expenses of his profession; but he also requires moral self-support; and this should be found in having some higher object in view than merely, what is called, "making money." If this should be his only stimulus, it is probable that, whatever present fortune they may have, his works will not be of a quality or character to secure him an enduring fame, nor be calculated to raise the character of a school of Art. To effect his object he will, too, probably be tempted to produce such art as shall please the fancy or fashion of the day, instead of striving to educate and improve the public taste;—that he will work down to the level of the popular mind instead of raising the standard of public feeling.

I would earnestly suggest to my younger hearers,—and I address them as an older fellow student, advising, not dictating, to combine a higher motive with this, perhaps necessary, but very material, object. It would be absurdly Quixotic to desire them to throw aside, and to be altogether superior to such motives,—but it should not be the *only* object they have in view. And let them be assured—and so far the reward will be to their interests—that all the works they attempt are likely to be the better, and more attractive, as works of Art, if they are produced under the influence of a higher ambition than the desire to please a patron, or to find a market; if they endeavour to put into them some quality of expression or intention—something that shall appeal to the sympathies and intelligence—to the heart and mind, as well as to the eye. Fame is a noble motive, but *it* has its dangers: for, in the desire of present popularity, too great a sacrifice may be made of what is intrinsically excellent. There are instances enough of great reputations during the lives of artists which posterity has refused to recognize and ratify: and Fame is not the highest or noblest object a man should labour for. A higher is the work of well-doing; and an artist's calling, when worthily exercised, is lofty enough to place him among the world's benefactors. The great works of Phidias—the sculptor of the Gods, as he was called, from the sublime character of his art,—the productions of the earlier, earnest, religious artists, the sculptors and painters, of the Revival; men who, to use a striking expression, "worked on their knees,"—the productions of M. Angelo, of Raffaelle, of Leonardo and others,—directing and elevating the feelings of men, through the medium of Art, stamp the high character of those who knew how to "use worthily the gift that was in them."

But few, it is true, may have *great* opportunities—or the power and ability may not be equal to the will. Some must fail in a profession so difficult as ours,—but none need fail in good intention; and this, in itself, will, more or less, have its good effect on an artist's labours; and never lend your aid to the abuse or degradation of an honourable and refined pursuit, by employing it, in subject or in the mode of treatment, on unworthy objects. Art is capable of elevating the moral feeling of its votaries; but it is well known that it may, also, easily be made a means of corruption.

Feel, gentlemen, that you may occupy the position of teachers,—and this not only as regards public taste in Art,—through the language it is your province to employ, namely, Beautiful Form: and distinguish between the office of the artizan, however clever and accomplished he may be,—who only addresses the eye,—and the true artist, who, besides technical excellencies, brings to his work mind, feeling, and high purpose.

OUR WEEKLY GOSSIP.

The thought of another Universal Exhibition—scene London—time 1861—is received into favour. Three or four months ago we revived the hope everywhere felt at the close of the first brilliant season of the Crystal Palace, that the glories, pleasures, and amenities of 1851 might be renewed in 1861. We rejoice to hear that schemes to this end are now a-foot; and that a proposal on the subject lies before the Society of Arts. These schemes contemplate an Exhibition of Fine Art. We ourselves shall prefer to find the scheme take larger proportions. Why not an Exhibition of Industrial Art—of every article fashioned by Man's fingers, from the Transfiguration to a tin kettle? A gathering of the nations should be held around objects which interest millions. For Grosvenor Square let there be Raphael and Titian, Phidias, Michael Angelo, and Cellini. For Regent Street and Cheapside let us show satins, hangings, shawls, ribbons, musical instruments, engravings. For Lambeth and Whitechapel let us have photographs, Dutch clocks, wall-papers, coloured prints, and crockery. Everything that is useful and that may be rendered beautiful should find a place in the palace of 1861. The good done to public taste by the first Crystal Palace is incalculable. We see it, not merely in Academies, Institutions, and Schools of Design, but in the dress of the weaver, the decoration of the artizan's home, and in the shelves of kitchen-maids. Let us walk perseveringly in this path: the public will assuredly support us.

Dr. Livingstone has taken his farewell of a public that has received him with unexampled honour. The good wishes of that public will travel with him—and with his heroic wife—into the interior of that great continent which his genius has done so much to open. Criticisms have been dared on some of his positions—criticisms which he will doubtless bear in mind, and either refute by facts or admit in substance when he shall again arrive on the scene of his geographical discoveries. We shall wait his further developments with extreme curiosity. In the meanwhile we wish him good speed, good health, triumphant success, and a safe return to the old country.

At the meeting of the Zoological Society on Tuesday evening next, Mr. Gould will exhibit the skins of Birds of Paradise, which form part of a collection of rare and interesting birds which has been made and sent home from the Indian Archipelago by Mr. Alfred Wallace.

Among the many memorials preparing for the Christian knight and hero, Havelock, the Bayard of a purer time and a better cause, there is one which has a special interest. The religious body to which he belonged, the Baptists, propose to establish in his name—and in connexion with their College in Regent's Park—two scholarships for Indian science. A bust or portrait will adorn the College hall or examination-room; and a better model could assuredly be nowhere found to set before the young Indian aspirant.

We regret to have the duty of announcing the death of Mr. J. R. Elsey, the young and able Naturalist of the North Australian Expedition. Mr. Elsey, being attacked with blood-spitting while describing his journey and his treasures at the Geographical Society, had gone to St. Kitts for the restoration of his health. Before he had been on this island a week, he sent home for the British Museum a collection of specimens. Fever came on, and he died, literally in service, after a few days' sickness, at the early age of twenty-four—

Life only wanting to his fame.

Mr. Middleton, author of the new 'Life of Shelley,' wishes to make this explanation in our columns:—

"Feb. 16.

"I feel greatly obliged to Mr. Oxenford for pointing out to me, through your columns, the source of what I considered to be an original 'Fragment on Prophecy,' by Shelley. The translation appears not to have been from the Latin at all, since it agrees almost word for word with a French translation of the 'Tractatus Theologico-Politicus' which I have in my possession. It is possible that Shelley may have contemplated turning Spinoza's entire work into English, but after making some progress he probably became convinced that he could employ his time to much better purpose. Nevertheless, it seems fair to infer that he had adopted the notions of the writer whose thoughts he meant to lay before the English public—I mean on the interpretation of prophecy. Should the public favour enable me to publish a second edition of my work, I shall thankfully avail myself of Mr. Oxenford's kind offer to oblige me with the use of Schubart's work.

"I have, &c., Charles S. Middleton."

In a paper recently read before the Royal Society, Mr. Horner, giving an account of researches undertaken near Cairo, with the view of throwing light upon the geological history of the alluvial land of Egypt, stated that a fragment of pottery, now in his possession, an inch square and a quarter of an inch in thickness, the two surfaces being of a brick-red colour, had been obtained from the lowest part of a boring, 39 feet from the surface of the ground. The entire soil pierced consisted of true Nile sediment; and allowing that the estimated rate of increase of deposited sediment of 3½ inches in a century to be correct, this fragment having been found at a depth of 39 feet, is a record of the existence of man 13,375 years before A.D. 1858,—11,517 years before the Christian era,—and 7,625 years before the beginning assigned by Lepsius, to the reign of Menes, the founder of Memphis—of man, moreover, in a state of civilization, so far at least as to be able to fashion clay into vessels, and to know how to harden it by the action of strong heat.

We leave the following note to tell its own tale, and bear its own responsibilities:—

"Feb. 17.

"When Mr. Opie states that 'there is no account of Dr. Johnson ever having sat to Gainsborough, and had he done so it would not have escaped the notice of his numerous biographers,' he appears to have overlooked the following extract from the most recent memoir of the painter:—'Gainsborough's portraits of Literati. Dr. Johnson, holding a staff. Purchased by Mr. Benjamin in 1851, for 4*l.* 6*s.* The picture was previously in the possession of Mr. R. Hutchinson.' The above was furnished me by Mr. Christie, of St. James's Street. I am, &c., E. S. Fulcher."

A sentence in our article of last week on the Duke of Wellington's Despatches, by the dropping out of three words, "on General Baird," General Harris's remark about that officer was made to apply to Col. Wellesley. We take the earliest opportunity of correcting the error.

A curious and interesting volume has recently appeared at Berlin, 'Gai Grani Licinianni Annalium quæ supersunt, ex codice ter scripto Musei Britannici Londinensis nunc primum edidit K. A. F. Pertz.' It is the first edition of the annals, or rather of the fragments of the annals, of an early Roman historian, Granius Licinianus, who appears to have flourished before Livy and after Sallust. Among the Syriac manuscripts acquired by the British Museum in 1847 from the Convent of Nitria, near Cairo, were at least three palimpsests, which follow one another in the Catalogue, of which No. 17210 is described as containing a portion of Homer, and No. 17211 of St. Luke, while No. 17212 is described as a palimpsest merely. It appears that this volume is in reality a double palimpsest containing two Latin authors, who have been successively erased to make room for a Syriac version of some of the homilies of St. Chrysostom. When in 1853 Dr. George Henry Pertz, the principal librarian at Berlin, was making some researches at the British Museum, Dr. Paul Bötticher, who was then examining the Syrian manuscripts, called his attention to this palimpsest in which he deciphered the words "Sullani Capitolium," and "Sacerdotio Martis," which led him to suspect that the annals of a Roman historian lay interred beneath. Further progress was impossible, except by the aid of chemical agents, to use which it was necessary to have permission from the Trustees of the Museum; and this, in 1855, Dr. Pertz, on again coming to England, applied for and obtained. By these means he then succeeded in ten days in making out the greatest part of two pages and a portion of a third, when he resigned the task to his son, who completed it in 1857. The whole that has been deciphered amounts to twenty-four pages, but the editor considers that more might be obtained by the use of more powerful chemical agents which would however destroy the manuscript. Dr. Pertz complains bitterly of the obstacles opposed to his enterprise by the London atmosphere.

M. Perrotin, the Paris publisher of Béranger's works, desires us to state that the notes to the second edition of the Biography *are* authentic. "They were to have appeared," M. Perrotin tells us, "as foot-notes in a general edition of Béranger's writings; but finding that M. Joseph Bernard, a friend of the poet, was printing a volume of commentaries founded in part on these notes, communicated to him by Béranger himself, I found myself compelled at once to authenticate the notes by publishing them as soon as the work founded on them appeared. This is why I added them to a second edition of the Biography. Nothing can be simpler."

MM. Victor de Laprade and Jules Sandeau have been elected members of the French Academy in the room of MM. Brifaut and Musset.

A statue of the eminent naturalist, Geoffroy St.-

Hilaire, has recently been erected at Étampes, his native place, forty miles south of Paris.

Even the stars have celebrated the arrival of the newly-married royal couple at Berlin. A Berlin *savant*, Dr. August, publishes, in the *Vossische Zeitung*, the following advertisement:—"During the entrance of their Royal Highnesses, the Prince Frederick William and the Princess Victoria, the constellation of *Friedrich's Ehren* stood vertically over Berlin. Its western bordering stars culminated about 12 h. 52 m.; the brightest star, 1 h. 41 m.; the next bright one, 2 h. 14 m.; the eastern bordering stars, 2 h. 34m. The constellation of *Friderici honores*, surrounded by the constellations of Cassiopeia, Andromeda, Pegasus, Cygnus, and Cepheus, touches, when culminating, our zenith with its northern stars."

On the 6th of February, Signor Pompeo Marchesi, the well-known sculptor, died at Milan.

The collection of Roman antiquities at Augst, in Switzerland (*Augusta Rauracorum*), has been purchased by the City of Bâle, and is being placed in the Museum of that town.

Mr. Lover desires to make the following explanations as to his new volume on 'The Lyrics of Ireland':—

Barnes, Feb. 15.

I request the admission into your columns of a few defensive observations in relation to your three columns of censure on my 'Lyrics of Ireland' in your last impression. In the first place, it is not I who am answerable for certain pieces in 'The Book of Scottish Songs' not being placed under the head of "Pastoral"; neither am I justly open to the censure conveyed in the following passage:—"But to refer to the book of Scottish minstrelsy, after having assumed that some of its most musical pages have been torn out, is a form of procedure puzzling, to say the least of it." Now, I have made no such assumption, and I do not see what pages have been torn out, for the songs to which reference is made—'Ca' the yowes,' 'When the kye come hame,' 'The wauking o' the fauld'—all appear in 'The Book of Scottish Songs,' and are placed by the editor of that book, who is well known to be a good poet and a good Scotchman, under the head of "Songs of the Affections," and, I think, rightly,—but whether right or not, the doing so was not mine. I have merely said there is no pastoral section in 'The Book of Scottish Songs,'—and there is none. So much for fact; and I think I may fairly add, that falling foul of me for a supposed fault of another is very like the quarrel of the Wolf and the Lamb. With reference to my note on 'Eileen Aroon' you say,—"Did he" (Mr. Lover) "not delude himself in imagining that the Scotch lyrist found those difficulties to lie in the 'Scotch snap' of the intervals—a sort of vocal hiccup at best—and not in the triple rhyme? Should he not have remembered how musically an elder brother in his craft overcame the difficulty in his stately and pathetic

Had I a cave by some wild, distant shore,

one of the best songs of Burns?" If you look at my note again, you will find that the complaint Burns made was of 'Robin Adair,' not 'Eileen Aroon.' I do *not* forget—who could that ever read it?—Burns' heart-touching song; but it was to the flowing Irish melody he wrote it, not to the Scotch snappy one, to which my note refers. The song Burns wrote to 'Robin Adair' is entitled 'Phillis the fair,' of which he himself, with manly candour, says, "So much for namby-pamby." I am thus particular to show you that I am perfectly acquainted with the subject, and can exchange quotations upon it. Now, Sir, while I know that I am no favourite with you, there is another who is; and in this case you can be quite as "elegantly behaved to the ladies" as you (in those very words) sneer at me for being. Speaking of Lady Morgan, you say,—"Lady Morgan (whose wit is all the brighter for her sentiment, and whose 'Kate Kearney' should have been named by Mr. Lover when she was brought into the orchestra)." Whether 'Kate Kearney' should have been named precisely at the time and place suggested, I will not dispute; but it *has* been named, and you overlooked this passage in my book,—"To those conversant with Irish songs, it will be seen it is almost a parody on that old favourite written by Lady Morgan, commencing

Oh did you ne'er hear of Kate Kearney
Who lives on the banks of Killarney?"

And as your remark almost implies that I slighted Lady Morgan's claim to distinction, I beg to show you that a few of my words, part of a note in my book, are rather more laudatory than your own parenthesis:—"The authoress of 'O'Donnell' and 'Florence Macarthy' is amongst the most freedom-loving and sparkling of the Irish novelists." Finally, I beg to observe, that whatever I have claimed for Ireland from Scotland has been claimed in temperate language, with arguments of common sense, and ample proofs,—and for this you politely hand me over to the Scotch for "Jedwood Justice." The phrase is sufficiently suggestive of the *animus* in which my book has been criticized.—Yours, &c., SAMUEL LOVER.

—A friend, who knows everything that is best in the literature and history of Ireland, writes on the same topic:—

Having read in the last *Athenæum* your notice of Mr. Lover's Irish ballads, I would refer you to the preface of Moore, to the first edition of his Melodies, where he says, in a note, "that the public are indebted to Mr. Bunting for a valuable collection of Irish music, and that the patriotic genius of *Miss Owenson* has been employed on some of our finest airs." This alludes to her twelve Irish melodies, with words translated from the Irish. The "parodies" of her sister, Lady Clarke, in the Irish vernacular, set by Sir John Stevenson, long formed the *délices* of musical society in Dublin, which the author of these lines remembers to have heard her sing with infinite grace and humour. The father of these two ladies, Mr. Robert Owenson, was himself one of the most learned musicians of his time. He was the author of many charming Irish airs, amongst others "My love's the fairest creature," and of the music, with original words, of the song now popular as 'Rory O'More,' and appropriated by Mr. Lover as his own. A daughter of Lady Clarke, Mrs. Edward Geale, well known as one of the first amateur musicians in Dublin, has assisted Lady Downshire in founding the Irish Academy of Music. G.

BRITISH INSTITUTION, Pall Mall.—The GALLERY for the EXHIBITION and SALE of the WORKS of BRITISH ARTISTS, is OPEN DAILY, from Ten till Five. Admission, 1s.; Catalogue, 6d. GEORGE NICOL, Secretary.

DELHI NOW OPEN, at BURFORD'S PANORAMA, Leicester Square. Open from 10 till dusk. Admission, 1s.

MR. ALBERT SMITH'S MONT BLANC, NAPLES, POMPEII, and VESUVIUS, EVERY NIGHT (except Saturday) at 8, and Tuesday, Thursday, and Saturday Afternoons at 3.—Places can be secured, at the Box Office, Egyptian Hall, daily, between 11 and 4, without any extra charge.

The SOMNAMBULE, ADOLPHE DIDIER, gives his MAGNETIC SEANCES and CONSULTATIONS for Acute and Chronic Diseases, their Causes and Remedies, and on all subjects of interest, EVERY DAY, from 1 till 4.—19, Upper Albany Street, Regent's Park. Consultation by Letter.

DR. KAHN'S MUSEUM and GALLERY of SCIENCE, 3, Tichborne-street, Haymarket.—Programme for FEBRUARY:—Lectures by Dr. Kahn, on the Philosophy of Marriage, at a Quarter to Three and a Quarter to Eight, p.m.; and by Dr. Sexton, on the Chemistry of Respiration, at a Quarter past One; on Skin Diseases at Four; on the Hair and Beard at Five; and on the Relations of Electricity at Nine. The Lectures illustrated with Brilliant Experiments, Dissolving Views upon a new principle, &c.—Open, for Gentlemen only, from 12 till 6, and from 7 till 10. Admission, 1s. Illustrated Hand-book, 6d. Programme Gratis. Dr. Kahn's Nine Lectures and a Programme sent post free on the receipt of Twelve stamps.

SCIENTIFIC

SOCIETIES.

ROYAL.—*Feb.* 11.—General Sabine, R.A., Treas. and V.P., in the chair.—The following paper was read, 'An Account of some recent Researches near Cairo, undertaken with the View of throwing Light upon the Geological History of the Alluvial Land of Egypt,' Part 2, by L. Horner, Esq.

ASTRONOMICAL.—*Jan.* 8.—Rev. B. Powell, V.P., in the chair.—J. R. Maclean, Esq., Col. Baron de Rottenburg, C.B., C. V. Walker, Esq. and N. Beardmore, Esq. were elected Fellows.—'On the Measurement of the Position-Angles of Double-Stars with the Divided-glass Double-image Micrometer,' by the Rev. W. R. Dawes.—'On a New Planet.'—A communication has been received from the Imperial Observatory, Paris, containing the announcement of the discovery of a new minor planet (the 51st of the group) on the 22nd of January, by M. Laurent, at the Observatory of Nismes. On the 22nd of January, at 14 hours, it had the same right ascension as the star 22646 of Lalande, and was estimated to be 15′ further south, whence it would have a right ascension of 11h. 55m. 43·5s., and a declination equal to 4° 13′ 30″. On the 23rd the unfavourable state of the weather precluded the possibility of observing it. On the 24th, at 16h. 2m., it followed the same star, at a distance of 37s., and was estimated to be 18′ further south. At 18h. it followed the star at a distance of 38·5s.—'Notice of an Improvement in the Double-Image Position Micrometer,' by W. Simms, jun. Esq.—'On a New Artificial Horizon,' being an extract of a letter from Prof. C. Piazzi Smyth, Astronomer Royal for Scotland.—'Notes on the above Communication,' by Rev. Baden Powell.—'Results of the Observations of Small Planets made at the Royal Observatory, Greenwich, from December the 4th to December the 31st, 1857.'—'On the relative Precision of Measures of Double Stars, taken photographically, and by Direct Vision,' by G. P. Bond, Esq.—'Miscellaneous Notes,' by the Rev. W. R. Dawes.—'Annular Eclipse of the Sun, 1858, March 14, 15.'—'Observations on the Planet Saturn, made with the Twenty-three Foot Equatoreal at the Observatory of Harvard College, 1847–1857,' by W. C. Bond.

Feb. 12.—*Annual General Meeting.*—The Report of the Council was read as usual. On the motion that the report should be adopted and printed, an amendment was moved, a thing almost without precedent in this quiet Society. A Fellow of about three years' standing moved that the Report should be referred back to the Council, in order that the Auditors' Report might be therein separately inserted, agreeably to the by-laws. The mover, who had himself been one of the Auditors, added to his motion words of censure. No seconder appearing, Mr. De la Rue, one of the Secretaries, seconded the motion, that it might die a violent death, instead of a natural one. On discussion it turned out that the only breaker of the law was the mover himself, with the other Auditors. The by-laws prescribe that the Report of the Auditors should be presented to the General Meeting, not to the Council. By one of these deviations from law which practice points out as convenient, it had become the practice for the Auditors to present their balance-sheet to the Council, and for the Council to make it a part of the Annual Report, without inserting any observations which might accompany it. This retort the mover called "hypercritical," forgetting that he had taken his own stand upon the letter of the law, and that the only answer was, that he himself, by merely sticking to the letter, would have rendered the proceeding to which he objected impossible. So he held up his hand in a minority of one, and subsided. —The medal was given to the Rev. Robert Main, Head Assistant of the Royal Observatory, for his series of papers on sidereal astronomy. The general object of these papers is the application of the Greenwich Observations to the perfection of fundamental points of sidereal astronomy.

SOCIETY OF ANTIQUARIES.—*Feb.* 11.—J. Hunter, Esq., V.P., in the chair.—The Abbé Cochet exhibited a photograph of a small bronze bust found at Étaples.—Mr. Jackson Howard communicated some remarks on a seal of Gregory de Rokesley, Lord Mayor of London, 1278.—Mr. Franks exhibited and described the Astrolabe of Henry the Eighth and Quadrant which had belonged to Edward the Fourth.—Mr. Beldam exhibited, and read remarks on, some curious examples of Latian and Pelasgic pottery.

CHEMICAL.—*Feb.* 4.—Dr. Lyon Playfair, President, in the chair.—Messrs. F. A. Manning, J. P. Worsley, W. Squire, and J. F. Watson were elected Fellows.—Dr. Hofmann described some experiments, in which he had recently been engaged, on the formation of bi-atomic and tri-atomic ammonias. He suggested that the acetylia of Cloetz and Natanson was a bi-ammonia, and the cyanethine of Kolhe and Frankland a tri-ammonia.

ROYAL INSTITUTION.—*Feb.* 12.—H.R.H. the Prince Consort, Vice-Patron, in the chair.—'Remarks on Static Induction,' by Prof. Faraday.—After referring to the simple case of evolution of electricity by the friction of flannel and shell-lac, and tracing the effect upon their separation into ordinary cases of induction, and after calling attention to induction as action at a distance, and through the intervening matter, Prof. Faraday proceeded to examine closely the means by which the state of the intervening substance would be truly ascertained, choosing sulphur as the body, because of its admirable non-conducting conditions and its high specific inducting capacity. It is almost impossible to take a block of sulphur out of paper, or from off the table without finding it electric; if, however, a small spirit-lamp flame be moved for a moment before its surface at about an inch distance, it will discharge it perfectly. Being then laid on the cap of the electrometer it will probably not cause divergence of the gold leaves; but the proof that it is in no way excited is not quite secure until a piece of uninsulated tinfoil or metal has been laid loosely on the upper surface. If there be any induction across the sulphur, due to the feeble excitement of the surfaces by opposite electricities, such a process will reveal it: a second application of the flame will remove it entirely. When a plate of sulphur is excited on one side only, its application to the electrometer does not tell at once which is the excited side. With either face upon the cap the charge will be of the same kind, but with the excited side downwards the divergence will be much, and the application of the uninsulated tinfoil

to the top surface will cause a moderate diminution which will return as the tinfoil is removed; whereas, with the excited side upwards, the first divergence of the leaves will be less, and the application of the tinfoil on the top will cause considerable diminution. The approximation of the flame towards the excited side will discharge it entirely. The application near the unexcited side will also seem partly to discharge it, for the effect on the electrometer will be greatly lessened; but the fact is, that the flame will have charged the second surface with the *contrary* electricity. When therefore the originally excited surface is laid down upon the cap of the electrometer, a diminished divergence will be obtained, and it is only by the after application of uninsulated tinfoil upon the upper surface that the full divergence due to the lower surface is obtained. Being aware of these points, which are necessary to safe manipulation, and proceeding to work with a plate of sulphur in the field of induction before described, the following results are obtained. A piece of uncharged sulphur being placed in the induction field, perpendicular to the lines of inductive fire, and retained there, even for several minutes, provided all be dry and free from dust and small particles, when taken out and examined by the electrometer, either without or with the application of the superposed tinfoil, is found without any charge. A gilt plate carrier, if introduced in the same position and then withdrawn, is found entirely free of charge. If the sulphur plate be in place, and then the carrier be introduced and made to touch the face of the sulphur, then separated a small space from it, and brought away and examined, it is found without any charge; and that whether applied to either one side or the other of the block of sulphur. So that any of these bodies, which may have been thrown into a polarized or peculiar condition whilst under induction, must have lost that state entirely when removed from the induction, and have resumed their natural condition. Assuming, however, that the sulphur had become electrically polarized in the direction of the lines of induction, and that therefore whilst in the field one face was positive and the other negative, the mere touching of two or three points by the gold-leaf carrier would be utterly inefficient in bringing any sensible portion of this charge or state away; for though metal can come into *conduction contact* with the surface particles of a mass of insulating matter, and can take up the state of that surface, it is only by real contact that this can be done. Therefore the two sides of a block of sulphur were gilt by the application of gold leaf on a thin layer of varnish, and when the varnish was quite dry and hard this block was experimented with. Being introduced into the induction field for a time and then brought away, it was found free from charge on both its surfaces; being again introduced, and the carrier placed near to it, but not touching, the carrier when brought away showed no trace of electricity. The carrier being again introduced at the side, where the charged or inductric body (made negative) is placed, made to touch the gilt surface of the sulphur on that side, separated a little way and then brought out to be examined, gave a positive charge to the electrometer: when it was taken to the other side of the sulphur and applied in the same manner, it brought away a negative charge. Thus showing, that whilst the sulphur was under induction, the side of it towards the negative inductric was in the positive state, and the outer side in the negative state. Thus the di-electric sulphur whilst under induction is in a constrained polar electrical state, from which it *instantly* falls into an indifferent or natural condition the moment the induction ceases. That this return action is due to an electrical tension *within* the mass, sustained while the act of induction continues, is evident by this, that if the carrier be applied two or three times alternately to the two faces, so as to discharge in part the electricity they show under the induction, then on removing the sulphur from the induction field it returns, not merely to neutrality or indifference, but the surfaces assume the opposite states to what they had before; a necessary consequence of the return of the mass of inner particles to or towards their original condition. The same result may be obtained, though not so perfectly, without the use of any coatings. Having the uncoated sulphur in its place, put the small spirit lamp on the side away from the negative inductric; bring the latter up to its place, remove the spirit-lamp flame, and then the inductric body, and, finally, examine the sulphur: the surface towards the flame, and *that only*, will be charged—its state will be found to be positive, just like the same side of the gilt sulphur which had been touched two or three times by the carrier. During the induction, the mass of the sulphur had been polarized; the anterior face had become positive, the posterior had become negative; the flame had discharged the negative state of the latter; and then, on relieving the sulphur from the induction, the return of the polarity to the normal condition had also returned the anterior face to its proper and unchanged state, but had caused the other, which had been discharged of its temporary negative state whilst under induction, now to assume the positive condition. It would be of no use trying the flame on the other side of the sulphur plate, as then its action would be to discharge the dominant body and destroy the induction altogether. When several plates were placed in the inductive field apart from each other, subject to one common act of induction, and examined in the same manner, each was found to have the same state as the single plate described. It is well known that if several metallic plates were hung up in like manner, the same results would be obtained. From these and such experiments, the speaker took occasion to support that view of induction which he put forth twenty years ago (Phil. Trans., 1837), which consists in viewing insulators as aggregates of particles, each of which conducts within itself, but does not conduct to its neighbours, and induction as the polarization of all those particles concerned in the electric relation of the inductric and inducteous surfaces; and stated, that as yet he had not found any facts opposed to that view. He referred to specific inductive capacity, now so singularly confirmed by researches into the action of submarine electro-telegraphic cables, as confirming these views; and also to the analogy of the tourmaline, whilst rising and falling in temperature, to a bar of solid insulating matter, passing into and out of the inductive state.

SYRO-EGYPTIAN.—*Feb.* 9.—Dr. J. Lee in the chair.—Mr. G. C. Harle read a paper 'On the Cylinder of Tigleth Pileser I.—The reading of the copy of the inscription on this cylinder "lithographed under the superintendence of Sir H. Rawlinson, by the authority of the Trustees of the British Museum, under the sanction of the Government," is as follows:—"Inscription of Tigleth Pileser I. (about 1120 B.C.), completed from four octagonal prisms (two almost perfect and two in fragments), found at the four corners of the great temple of Asshur (or Kolah Sherghat), and now in the British Museum." They are made of whitish clay baked. They are beautifully inscribed with small cuneiform characters,—probably formed by a tool, not by a stamp. Each is about 15½ inches long, which is the length of each column of the inscription, and 2½ inches wide. The diameter is 6½ inches. The inscription comprises 53 paragraphs, which contain 809 lines. The Royal Asiatic Society appointed a special committee to receive and examine the sealed translations of this Cylinder, as made by W. H. Fox Talbot, Esq., Rev. Dr. Hincks, Dr. Oppert and Lieut.-Col. Sir Henry Rawlinson. This Society has published the several translations of these gentlemen in parallel columns. The agreement which exists in the translations generally proves that the reading of this writing is now a matter of certainty. It opens with an address to the Assyrian gods, of whom Asshur appears the supreme. It gives an account, in many instances a detailed one, of the campaigns of Tigleth Pileser, of his exploits, and of palaces built by him. It gives 16 proper names of countries traversed, and 23 of countries whose kings were subdued by him. In paragraphs 27, 30, 31, 34, 37, are names of places, some few of which, according to the translations of Sir H. Rawlinson and Mr. Talbot, correspond in some measure with names of places mentioned in the Bible. If these two gentlemen be correct, this Tigleth Pileser invaded Palestine,—and, according to Mr. Talbot, conquered Lower Egypt. Mr. Talbot, translates thus:—"All the provinces of Musri (Lower Egypt) I ravaged, their armies I destroyed, and I burnt their cities. The armies of the land of Kumani came to the succour of the land of Egypt." — Par. XXVII., Talbot. Col. Rawlinson's translation of the 31st paragraph is as follows:—"There fell into my hands altogether between the commencement of my reign and my fifth year 42 countries, with their kings, from beyond the river Zab, plain, forest and mountain, to beyond the river Euphrates, the country of the Khatte (Hittites) and the upper ocean of the setting sun."—Mr. Talbot's—"is 60 and 42 nations and their kings, from the great crossing of the lower Zab, through many various cities, into the great crossing of the Euphrates in the land of Syria, and the upper sea of the setting sun from the beginning of my reign unto my fifth year, I held in subjection."—Dr. Hincks translates the passages thus:—"In all, my hand subdued 42 countries and their kings, from the channel of the Lower Zab, and the *borders of the forests of the robbers*, to the channel of the Euphrates to Khatti and to the upper sea of the setting sun; from the beginning of my reign to my fifth year." Mr. Harle read a letter from Dr. Hincks on this Cylinder, in which the Doctor states, that the invasion of Tigleth Pileser I. did not extend to Syria and Egypt. The following is a quotation from the letter:—"I am satisfied (and I expressed my conviction most decidedly, in notes to my translation) that the countries supposed to be Egypt lay to the north-east of Khorsabad, and that the supposed expedition to Syria and the Mediterranean was one to Armenia and the Black Sea. Had such an invasion existed 1120 B.C., the period of the Cylinder according to Bible chronology, it is extraordinary we should have no description thereof either in the Bible or Josephus. The Bible history is very particular at this period. It records the defeats of the Israelites by the Philistines when the Ark was taken. Shortly after, and at the nearest point to the date of the Cylinder, the Israelites become strong, defeat the Philistines, and to commemorate their victories Samuel raises the celebrated stone and calls it Ebenezer. Josephus records these events,—notices this stone, which he calls "*the Stone of Power*";—but there is no mention whatever at this time of the invasion of Tigleth Pileser, nor of any other Assyrian king — Antiq. Book VI. Chap. i. Both the Bible and Josephus record the invasion of Tigleth Pileser in the time of Pekah, 400 years after the date given for the Cylinder—2 Kings xv. 29; xvi.; 1 Chron. v. 6–26; 2 Chron. xxviii. 16; Josephus Antiq. Book IX. Chap. ii. 1. It seems, therefore, highly probable either that there must be an error in the chronology or a mistake in the translation of the Cylinder."—Mr. Harle exhibited a drawing of one of the slabs in the British Museum, lately brought by Mr. Loftus, which illustrates Amos iii. 12.

MEETINGS FOR THE ENSUING WEEK.

MON. Royal Academy, 8.—'Sculpture,' by Prof. Westmacott.
— British Architects, 8.
— Geographical, 8½.—'Explorations in the Desert of the Hauràn,' by Mr. Graham.—'Account of the Aru Islands,' by Mr. Wallace.—'Extract of the Journal of the Schooner Eliza Scott,' by Capt. Ballemy.
— Institute of Actuaries, 7.—'On the Principles which should govern Life Assurance Companies in Amalgamating,' by Mr. Jellicoe.
TUES. Institution of Civil Engineers, 8.—'On the Practical Operations connected with the Paying-Out and Repairing of Submarine Telegraph Cables,' by Mr. Webb.
— Zoological, 9.—Scientific.—'On the Birds of Paradise collected by Mr. Wallace in the Aru Islands,' by Mr. Gould.—'Note on the Skeleton of Chiconia,' by Mr. Eyton.—'On some Species of Birds from S. Mexico,' by Mr. Sclater.
— Royal Institution, 3.—'On Biology,' by Prof. Huxley.
WED. British Meteorological, 7.—Council.
— Royal Society of Literature, 4½.
— Society of Arts, 8.—'On the Resources of New Zealand,' by Mr. Stones.
— Geological, 8.—'On the gradual Elevation of a part of the Coast of Sicily,' by Signor Gemmellaro.—'On the Occurrence of Sea-shells in a Peat Moss at Abernethy,' by Mr. Macnab.—'On some Striated Stones and Sea-shells at High Levels in Scotland,' by Mr. Jamieson.—'On Changes of Level in the Country near Tenby,' by Mr. Mason.
— British Archæological Association, 8½.—Discussion on the Roman Camps at Ardoch.—'On a Monument in Winchester Cathedral,' and 'Seal of Hubert de Burgh,' by Mr. Planché.—'On the History of Mirrors with Illustrations,' by Mr. Cuming.
THURS. Numismatic, 7.
— Royal Academy, 8.—'Painting,' by Prof. Hart.
— Society of Antiquaries, 8.

THURS. Royal, 8½.—'Researches on the Interior Melting of Ice,' by Prof. Thomson.—'On the Practical use of the Aneroid Barometer as an Orometer,' by Capt. Moorsom.—'Notes of Researches on the Poly-Ammonium Bases,' by Dr. Hofmann.
— Royal Institution, 3.—'On Heat,' by Prof. Tyndall.
FRI. Royal Institution, 8½.—'On Rotatory Stability and its Applications, illustrated by the Apparatus of Prof. C. Piazzi Smyth,' by Prof. Powell.
SAT. Royal Institution, 3.—'On the Chemistry of the Elements which circulate in Nature,' by Prof. Bloxam.

FINE ARTS

PHOTOGRAPHIC SOCIETY.

THE fifth Exhibition of this meritorious Society of Chemical Artists is now open at the South Kensington Museum. In figures and composition we have few specimens this year, and the chief features are Mr. Thurston Thompson's microscopic transcripts of the Old Masters, drawings and studies of trees and rocks; Mr. Frith's burning blackness of Egyptian shadows; Mr. Horatio Ross's deer-stalking scenes; Mr. Lake Price's silvery and grandly treated portraits of celebrated men; Mr. Gutch's geological studies, and Mr. R. Fenton's Welsh views, with *plus* Turnerian atmospheres. As scientific curiosities, we have instantaneous photographs of *Waves* (No. 369) by Mr. W. Crookes, the exposure having been only for the $\frac{1}{150}$th part of a second. By these helps we shall have new truths from even Mr. Stanfield. We shall now hope to see in painting the curling lip of the wave with the shadow on the transparent slope of the water-mountain below. Mr. Crookes also, in 372, gives us some photo-meteorographs of atmospheric waves, and of curves in the self-registering instruments at the Radcliffe Observatory. This is a new, ingenious and useful thing. The chemical curiosities are Mr. C. J. Taylor's *Oriel College and St. Mary's, Oxford* (356) developed on the spot without any dark lens, citric and not acetic acid being used,—Mr. J. Moule's positive portraits, strong Correggio miniatures, taken at night, by artificial light. They are too strong and powerful to be ever generally popular, for the people love prettiness. *A Dog not in Focus* (282) by Mr. F. S. Teesdale, and Mr. Ivan-Szabo's *Portrait of Sir D. Brewster* (165) taken with a rock-crystal eye-glass one inch in diameter are curious.

The direction of the studies this year seems more than usually practical. They are either portraits or copies certain to sell, or distinct copies of natural detail for the use of artists who will paint summer in winter and winter in summer—who sketch the Alps when in Fleet Street and Fleet Street when in the Alps. If these lead to study, they will do good to Art;—if they are only used to save study and to borrow from, they will injure Art. There is no medium. If Photography destroys vulgar miniature painting that will be no loss to Art, no more than if chromo-lithograph should destroy the mere painters of plums and grapes.

For lucid, sober daylight effect Mr. L. Price stands foremost in portraiture. There are dignity and breadth about his *Prince Albert* (404). But nothing interests us so much as Mr. J. W. G. Gutch's *Geological Stratifications* (624), sandstone, slate, limestone, &c. (collodion). Here we have the very split and cleavage of stone, its crumbles, hollows, frets, angles, mammocks, ledges, and multitude,—not much like the mud-heaps of Ruysdael or the little blue hillocks of Perugino. Even more wonderful for sharp drawing, transparency, and texture are Mr. T. Thompson's *Studies of Trees* (496). The Spanish chestnut is specially admirable, with the twisted strain of the ropy bark given to a nicety, with the very scales and pores of the thick rigging and net of cross boughs, entangling and yet unconfused. Mr. Grundy's *Study of Fishermen* (665) turns Vandervelde into a mannerist. Such knotty, shrewd faces, intent on ropes and nets and anchors, musing, boosing, pulling, hauling, with shadows over their eyes and cunning foresight and sagacity lurking in every wrinkle. These are the real old Sandstone fishers, most worthy of notice. Mr. R. Fenton's works and copies are so numerous and rich in merit that we feel obliged to select as a type of his statues *Actæon, from the British Museum Marble* (50). This copy is remarkable for its lucidness of tone, its calm repose, beauty of surface, and exquisite twilight gradations of neutral tint such as Correggio delighted to express. The *Clytie* (531), the most exquisite antique portrait bust we have, is no less marvellous. How matchlessly on the cheek you see the slight soft dimpling of old marble. The *Augustus Cæsar* (511) and *Alexander the Great* (533), though in themselves coarser, are no less perfect, so much perfection has this art of spontaneous engraving already reached. Who can bear second-rate Art after such chemical miracles as this? Works that might never have been engraved are perpetuated by Photography.—Of still-life Mr. F. Bedford's *Italian Demi-suit of Armour from the Meyrick Collection* (19) is a beautiful example of embossed detail. How the soft light ripples over the little world of figures, arms, and trophies.—The copies of paintings made by Messrs. Caldesi and Montecchi are equally minute, careful and successful,—truer, softer, and surer than engravings, and expressing more of the colour and sentiment of the picture.

In landscape Mr. R. Fenton's Welsh views stand first, particularly his *Pont-y-Lledr, from Down Stream, N. Wales* (534). Distance was never more magically rendered than in the three grades of light on the hills, trees, and stream,—the foreground rugged, black, and stony,—the distance a blue dream. This is a *chef-d'œuvre*. Observe also his *Moel-Siabod* (529), *Nan Francon* (535), *Trout Pool* (536), and *Double Bridge on the Machno* (519). For intrinsic goodness as well as great sharpness and brightness we must mention Mr. F. Bedford's *Views at Coburg* (400, &c.), taken for the Queen. The palace and market-place are admirably noted down.

In figures, Mr. L. Price's *Robinson Crusoe* (550) is rare, ingenious, and interesting,—not very original, but still more real than anything that has gone before. It is a treat to see a real living Crusoe and Friday in the cave, with cat, goat, and parrot, and all complete. The same gentleman's portraits of the chief living artists are beyond all praise, particularly keen *Mr. Frith* (556), sturdy *Mr. Stanfield* (555), calm *Mr. Cope* (553), and *Mr. Ward* (565), with his watchful hawking eye.

Mr. R. Howlett has been busy with the nine-days' wonder, *The Leviathan* (88). He shows us its mountain walls of iron, its rooms of chains and cables, its drums and paddles, its lungs, heart, and blood-vessels; more especially its motor, Mr. Brunel, smoking calm and sly under a small Alps of Cyclop cables and chains.

Mr. H. Ross's deer-stalking scenes are singularly (even after Landseer) fresh, new, and full of motion. *The Glazed Eye* (104) and *Close Stalking* (105) are good specimens of his manner. He shows us bare-legged gillies crawling snake-like through the heather or watching with trembling telescope the sharp tines that slowly rise over the hill-top dark against the sky. He shows us dead kings of the herd lying on the ford stones or swung on the shooting pony. We fire, we run, we load, we spy, and in ten minutes enjoy all the pleasure of a week in the Highlands.

A very interesting feature of this year's Exhibition is a series of photographs executed by the Royal Engineers, now employed in making reductions of the various Ordnance maps, at a saving, it is said, of not less than 30,000*l*. The non-commissioned officers of the Engineers are now trained in this art, and sent to different foreign stations, so that in a few years there will be a network of photographic stations spread over the world, and having their results recorded in the War Department. This Exhibition contains specimens from Russia, Scotland, Aldershott, the ruins of Halicarnassus and the island of Mitylene, Chatham, and Singapore. The stations already established are at Cawnpore, the army in the field, Canton, Greece, and Panama; others are to be fixed at the Cape, Bermuda, and the Rocky Mountains, so that all the world will soon be brought under the subjection of Art.

Mr. Rejlander does nothing very original this year. His clever *Way of Life* (470) we have before reviewed. Its great fault is the stiffness and vulgarity of the keystone figure. The Bacchantes are admirable. The *Participles* and other school scenes (472) are full of character, and should be duplicated for the stereoscope. Their graphic humour should be worked out. Among the miscellanea of interest, both for subject and execution, are a view in *Amsterdam* (489), by Mr. Turner, stately old merchants' houses looking down on the quiet canal,—*Mario and Grisi in 'Il Trovatore'* (547), by Caldesi and Montecchi,—*Peferari* (569) by thesame artist; the scene, a road-side picture of the Virgin,—Mr. Grundy's characteristic *Stamboul Street Scenes* (571),—a *Dutch Fisherman* (609), by Mr. Grundy,—worthy for serene mellow jollity of Ostade, and *Dock Leaves, &c.* (116), by Ross and Thomson. We must not forget to mention Dr. Murray's Indian scene, the *Taj-Mahal*, Agra Fort, &c. (138) that we see through a blood-red haze, and Mr. Hughes's portrait of *Baptist Noel* (139). The Australian scenes by Mr. F. Haes and Mr. Hall are original and curious records of atmospheric purity and its degree. The *Aborigines* (196) are a dreadful mixture of idiot, cannibal and Negro—ferocious development of a single sense, of animalism and brute instinct. Name and effect in *Bomerang Street, Woolloomooloo, Sydney* (339) are thoroughly characteristic.

Altogether, whether for light and shade, breadth and dignity, atmosphere and detail, this Exhibition is an advance on the efforts of last year. The artists go on boldly, and are not afraid to be chemists; the chemists gain courage, and long to be artists.

FINE-ART GOSSIP.—One of the chief features of the British Institution collection of pictures by ancient masters this year will be the stolen ten. Lord Suffolk has consented to allow all his recovered property to be exhibited. The name of the thief is Durbin, and not Farbon as generally reported. His trial will take place about the 25th of March.

Mr. David Laing has printed in a concise form, for private circulation, some valuable notes, which he read to the Society of Antiquaries of Scotland, at their last anniversary meeting. These notes throw important light upon two ancient pictures, which have been several times referred to in these columns during the past year. They are the two narrow pictures of a Scottish King and Queen from Hampton Court, and were last seen in England at Manchester. Instead of being returned to Hampton Court at the close of the Exhibition, they were, by Royal command, ordered to continue their northward course to Edinburgh. There they now repose, in the city for which they were originally destined. Mr. Laing, in his *brochure*, illustrated by small, but spirited outlines, shows, with much tact and probability, that the pictures were painted as an altar-piece for the Collegiate Church of the Holy Trinity at Edinburgh, not later than 1484, instead of for the Chapel Royal of Stirling, as some have supposed. These two pictures, or leaves, he also declares, compose all that originally existed. There was never a third part. It was a diptych, or two-leaved picture, shutting face to face like a book, and neither a triptych nor polyptych, like the Van Eyck altar-piece of St. Bavon at Ghent, or the other extensive works, of the same style, by Van der Huyden and Melchior Broderlain. Mr. Laing's argument is a good one. The subject of the Trinity, had there ever been *more* than the wings, would not have been depicted on them. It occupies the reverse of the picture of the King. The reverse of the Queen's portrait displays the interior of a church, with a beardless ecclesiastic, in white robe, kneeling. An angel is seated at a large organ, with a book inscribed "O beata Trinitas," &c. Upon the side of the music-stool is a shield bearing three buckles and a chevron. A second angel appears blowing the organ. The music clearly connects these figures with the companion picture of the Trinity. The armorial bearings show the devotional figure to be of the Bonkill family. The name of Sir Edward Boncle, Provost of Trinity College at the period accordant with the execution of this picture, occurs in several old documents quoted. Mention, it seems, even of the organ represented is to be found in one of them. The very interior of the church is recognized as that of the Trinity College Church which was so barbarously demolished in 1848 for railway purposes. Turning to the external regal figures, the coat-of-arms on the priedieu

of the Queen shows her at once to be a Danish princess, attended by St. Olave holding a crusader's banner, and not Margaret of England with St. George as patron, as at one time supposed. The King, therefore, appears to be James the Third of Scotland and his son; but these are points long well known, and no real discovery on the part of present writers. Mr. Laing, however, believes the angel playing the organ to personify the founder, Queen Mary of Gueldres, and her eldest daughter to be represented as the secondary angel. These we doubt; but the effort to ascertain the name of the painter is welcome. Upon the Queen's head-dress, over her left temple, are certain Gothic letters, on a band, which read PTIAT. The second letter is neither H nor N; but still there seems to be some connexion between the vertical lines. The names of John and David Prat occur in the Treasurer's accounts of James the Fourth, at Stirling, according to our authorities; so that it seems very near upon conviction that this refined picture was wrought by an artist of a very homely name. The Boncle connexion with Trinity College is a strong point. Stirling Chapel was not erected or endowed till 1501,—and James the Third died in 1488. The armour also of the patron saint indicates a considerable way back into the fifteenth century. The return of these pictures to the North, and their deposit at Holyrood, is most judicious. When Henry Shaw engraved them, they were at Hampton Court; but Pinkerton saw and described them during their migration to Kensington, from the time of William the Third. They were first enumerated in a Catalogue of James the Second's Pictures as at Hampton Court.

The first portion of the Collection of Water-Colour Drawings, formed by Henry Wallis, Esq., of Bedford Square, was disposed of on the 12th inst. by Messrs. Foster. Among the most interesting specimens were the following:—'The Dead Wood Pigeon,' by W. Hunt, size 17 inches by 13, 25 guineas.—'The Stone Breaker,' by the same artist, a drawing from the Bernal Collection, size 16½ inches by 12, 55 guineas. — 'Hollyhocks in an Earthen Vessel, Gourd, Artichoke and Fruit,' size 30 inches by 21, 30 guineas. —A Coast Scene, by W. Callow, size 25½ inches by 18½, 27 guineas,—Two Views of the Grand Canal, Venice, size 19 inches by 13, and 30 inches by 23, 58 guineas.—'Land's End, Cornwall,' a drawing by J. M. W. Turner, R.A., size 8½ inches by 5½, 49 guineas.—'Corfe Castle,' by the same artist, engraved, size 8½ inches by 5½, 35 guineas: also, 'Hastings Beach, with a Fish Market,' a drawing presented by the artist to Sir Anthony Carlisle, as a mark of his gratitude for attending him during a severe illness at Hastings, size 26½ inches by 18, 205 guineas:—and two early drawings, 'Northumberland Castle,' size 23 inches by 18, 29 guineas, 'The Old Mill at Bungay, Suffolk,' size 9½ inches by 7, 15 guineas. —'A Wreck on the Frith of Forth,' by Duncan, size 24 inches by 13, 29 guineas.—'Spring,' by Vidal, the engraved drawing, size 22 inches by 16, 26 guineas.—A 'Composition of Flowers, Grapes and Melon,' by Mrs. Duffield, size 28½ inches by 22, 40 guineas.—A drawing by P. F. Poole, A.R.A., 'Caught Napping,' size 20 inches by 15, 80 guineas. —A little drawing by C. Stanfield, 'Scarborough,' size 11½ inches by 7, 34 guineas.—'Feeding the Chickens,' by Walter Goodall, size 20½ inches by 16½, 21½ guineas.—'The Egyptian Water Carriers,' by Alex. Bida, size 24 inches by 17, 27 guineas. —A drawing by David Cox, 'Terrace in the Grounds of Haddon Hall,' size 30 inches by 24, 30 guineas.—And 'A Marine View,' by Copley Fielding, size 13 inches by 9, 20½ guineas.—There were sixty-two drawings in all, and they realized upwards of 1,200*l*.

The city of Bordeaux intends to adorn its public places by some new monuments. The avenue of Touray is to have an equestrian statue of Napoleon the Third,—and statues of Montaigne and Montesquieu will be placed in the side avenues of the Terrasse des Quinconces.

The Messrs. Colnaghi have produced an effective photograph, from a fresco drawing by Mr. Armitage, which he entitles 'Retributive Justice.' It is an allegory of the Indian Revolt. The Art of the Revolt and Massacre has been violent and morbid, or ludicrously triumphant and bragging. The usual design is a flaming Grenadier driving a bayonet into the fattest portion of a turbaned Hindoo, who seems sad and defenceless in his heap of shawls wound round with illuminated bed-linen. Mr. Armitage has drawn a wrathful Britannia grappling with a tiger, her arm and sword already drawn back for the deadly thrust that is to split the savage wretch's heart in two. At the feet of Britannia lies, on her face, a murdered woman, her dark hair half hiding the death-struggles and the frozen pain of the tortured dead face. Beside her lies a helpless child, its golden air clotted with its mother's gore,—in the background, an elder child, idiotic with fear, lingers with horrible fascination to witness the combat. A dome or two and some scattered palm-trees indicate the scene; and a ring on the stone floor of the terrace or open-air den, or whatever it is, hint at the chain the savage beast, so cruel and so cunning, has, in some mad frenzy, burst in two. Now, be it known to the public that this is not Britannia of the halfpennies, but quite a different family, more allied—but the shop-window gazer will not care for that—to one of those wrath angels—those beautified and Christianized furies that Raphael sent to scourge Heliodorus. There is the same Byronic curl of lip—the same long hair, drifting with the swiftness of the step of the Avenger—the same bent brow, tightened chin, and dilated eye and nostril. The robe is gracefully folded, but is not sufficiently grand and simple in its lines, nor broad enough in its distinctive masses of light and shade. As for her armour, it may be angelic, but it is still absurd. Imagine a Joan of Arc with no armour on but a broad belt of steel-plate, fastened on by a watch-chain, and with two flaps, like spouts of kettles, over the two heads of the femur. Give her more or less, Mr. Armitage: this is a mockery, only suitable for Godivas in the circus, or the *Man in Armour* in the Lord Mayor's show. Barring this, the creation is a fine one, with the oak garland round her disregarded hair; and her strong arm "swift to shed blood." The form is grand—the type good—the moment well chosen—the attitude fine—the whole well imagined and powerfully expressed. The necessary nude is brought in in a way satisfactory to Exeter Hall. The anatomy is well expressed, and without pedantry or display. There is no sham, or showmanship, or affectation, or lie about it: it seems done by love and sorrow. As for the tiger, the beast is well drawn, without caricature or bombast; the hair thoroughly "felt"; the horizontal wave of stripes carefully expressed; the baffled rage of the eye and mouth carried out by the restless lash of the tail.

MUSIC AND THE DRAMA

MUSICAL UNION.—SECOND SOIRÉE.—TUESDAY, February 23, Hanover-square Rooms.—Quartett, No. 71, E flat, Haydn; Variations, Pianoforte, Op. 54, Mendelssohn; Quintett in G, Op. 33, Spohr. Solos for Violin and Violoncello, and Vocal Music by the Orpheus Glee Union. Artists: Molique, Goffrie, Schreurs, R. Blagrove, Paque, and Mdlle. Anna Molique.—Visitors' tickets 7s. each, for the Royal Box, to be had at Cramer & Co., Chappell & Co., and Olliviers. For other particulars apply by letter to J. ELLA, Director.

ST. MARTIN'S HALL.—Mendelssohn's ELIJAH will be performed on WEDNESDAY, February 24, under the direction of Mr. JOHN HULLAH. Principal vocal performers: Mrs. Street, Miss Fanny Rowland, Miss Palmer, Miss Carrodus, Mr. Sims Reeves, Mr. William Evans, Mr. Santley, Mr. Henry Barnby.—Tickets, 1s., 2s. 6d.; Stalls, 5s. Commence at half-past Seven.

CONCERTS OF THE WEEK.—One was given by the *Amateur Society* on Monday.—On *Shrove Tuesday* chamber amateurs enjoyed more of *Miss Arabella Goddard's* well-selected music, —and the third of *Mr. Hullah's Orchestral Concerts* was given. At this the novelties were—a *Trio* by Brod, for pianoforte (Mr. G. Russell), oboe (Mr. Nicholson), and bassoon (M. Hausser), the last player a great acquisition to our orchestras,—a *Trio* for three ladies—Miss Banks, Miss Fanny Rowland and Miss Palmer,—by Signor Pinsuti,—and the great voice of Herr Deck, which, in bass volume and profundity, rivals the voice of Herr Formes, or the still more massive organ of Herr Rokitansky. Mr. Blagrove, too, played a violin *Concertino* by Kalliwoda.—Lent began gaily at the *Alhambra* (formerly *Panopticon*) on Ash-Wednesday—the theatres, with exquisite penitential consistency, being shut! and a miscellaneous concert being given on the second severest fast-day of the Church's year! This is the time, too, when orreries in darkened rooms, with seraphine and other accompaniments, set in. When will English nonsense cease to split hairs in these matters?—Another interrogatory on a more special matter has to be offered—Why was a new appeal put forward on behalf of the *family* of Sir H. R. Bishop? When that most delightful of modern English composers died, "the case" of his children, as we all know, was circulated, and warmly taken up,—till the hand of good fellowship was arrested by its being told to those willing to contribute, that an interposition had occurred which would render their offerings unnecessary.—It proves by a statement published in the *Morning Post* on Friday, that the family in question are grandchildren of the composer,—that their father was never in the musical profession, but for fifteen years in the employment of the present Lord Mayor. This, then, surely may be a case for civic benevolence, not of appeal to artistic sympathy; and we are sorry that it has been put forward so as to mislead the public.

LYCEUM.—Mr. Dillon has appeared in two new characters—*Rover* and *Iago*. The comedy of 'Wild Oats' depends upon dialogue, character, and situation, rather than plot, and requires the higher qualities of comic acting to ensure the attention of a modern audience. Mr. Dillon contrived to throw in those artist touches which give value to dramatic delineation; and probably since Charles Kemble a better representative of the part has not appealed to the public. A more arduous labour, however, awaited him in undertaking Othello's "ancient;" a far more difficult impersonation than that of Othello himself. The dignity and passion of the Moor support the actor through the play, or drive him through the situations with irresistible force; but the "honest Iago" has to be acted, and demands the intellectual superintendence of the actor at every step. It is seldom that the same actor is equally great in Othello and Iago, or that the public is equally ready to accept him in both characters. Mr. Macready's impersonation of Iago, for instance, was original, intelligent, wonderfully various, and decidedly one of his best and most brilliant conceptions; but it was never popular: while his Othello, with many faults, drew great houses. Mr. Phelps's Iago is his most inefficient part. Mr. Dillon's assumption partakes more of Mr. Young and Mr. Vandenhoff's style; though it has touches peculiarly its own. There is about it a frank military air, well calculated to win for him the good opinion of his captain and comrades. His villany is softened down by it, and he is a pleasant companion enough, even to the audience. The dark depths of his jealous nature are revealed only in the soliloquies. Mr. Roberts, the American tragedian, who some few months since matriculated at Drury Lane, performed *Othello*, and showed the same intellectual perception and the same physical incompleteness which marked his previous performances. To reach at effects beyond his strength, he was guilty of some false emphases, uniformly giving to the auxiliary verbs a most remarkable importance, and sometimes exaggerating the pronouns with most objectionable persistency. The precision of Mr. Roberts's utterance generally is rather logical than emotional; and accordingly his Othello has the fault of reasoning more than he feels. He "loves wisely," not "too well." The poet's conception is, in fact, sacrificed for the actor's incapacity.—On Thursday, Miss Helen Faucit commenced an engagement of six nights in the character of Lady Macbeth, Mr. Dillon performing, for the first time in London, the part of the usurping Thane.

MUSICAL AND DRAMATIC GOSSIP.—We perceive that Herr Pauer has been performing at an Oxford concert, with an accompaniment to his excellent pianoforte-playing more novel than elegant:—

We regret (says a contemporary) that the effect of his

performance was greatly marred by the conduct of some of the undergraduates who occupied the back seats, and who, having no liking for the music themselves, appeared determined to prevent its being enjoyed by the rest of the audience. During the performance of Herr Pauer's 'Cascade Tarentella' in the second part (a very elegant composition), these young gentlemen amused themselves by stamping their feet and other noises which necessitated at last the interference of the Proctor.

Bear-garden behaviour like this must be put on record among the curiosities of a time, one boast of which is its high civilization and increased respect for Art.

Among other foreign musicians already in London—to spend the season—is Signor Liguoro, with sundry manuscript compositions, which are well spoken of by those who should know.

Madame Grisi's tour as M. Jullien's singer has prematurely closed—it is said not in concord—the natural consequence of a mistake. She is now in Paris.—While we regret discomfiture befalling one who has so long been a public favourite, we cannot be sorry for any occurrence of the kind which discredits musical vagabondage among those who should be superior to its temptations by position and by fortune. Every day brings emphatic evidence of the damage to every right and real feeling wrought by the "contract system." It would not be beseeming in us to deal with the cases of individual grievance which have of late been profusely laid before us. Suffice it to say that the grasping spirit, whether on the side of the artist, who condescends to what is unworthy for the sake of pay, or of the manager who entices strangers to bind themselves at a cheap rate by the promise of privileges or opportunities, not one of which ever come to pass,—works badly for Art, and is one of the main causes why there is so little advance and stability in some of our institutions.

It is only just to Mdlle. Piccolomini to state that in the fourth performance of Mr. Balfe's 'Zingara' her singing was better than we have lately heard it. Mr. Balfe's new *rondo*, however, added for her to close the opera with a blaze of triumph instantaneously after the murder of the *Gipsy Queen*, is altogether a mistake, and might have been devised for the express purpose of showing where Mdlle. Piccolomini is deficient. Mr. Lumley's winter season will now shortly close, and his company, we hear, will remove to Edinburgh.—We understand that Madame Penco is engaged to appear after Easter.

The opening volume of the new 'Life of Handel,' by Dr. Chrysander, is before us. For the first time, due importance is given to the amount of Handel's obligations to others,—a question totally irrespective of his genius, howbeit illustrative of the practices permitted in the young days of music. After abiding controversy, misconstruction, and abuse on the subject, from those who would neither take the pains to examine for themselves, nor to understand the tenor of our remarks, it is satisfactory to find, on the part of so laborious a collector as Handel's new biographer, courteous reference to the hints which from time to time we have offered in the *Athenæum*. More than hints ours could not be; so wide and labyrinthine is the field of inquiry. It seems now, however, fairly opened. So far as a cursory perusal warrants judgment, we can commend the section of the biography before us, as executed with zeal, labour, and intelligence. Most interesting are the illustrations of Handel's transmuting power, exhibited in his use of subjects which had already done duty in former works. Here (to instance) we have the deliciously pathetic melody of *Armida*, 'Lascia ch'io piango,' noted in its elder form as a *Sarabanda*. With examples like this—with such, again, as Burns's warlike 'Scots wha hae,' written to the same tune that sounds so melancholy when mated to 'The Land o' the Leal,'—or as Moore's 'Last Rose of Summer,' built on 'The Groves of Blarney,'—who will dare henceforth to treat Music as a precise language, in which notes in a given order can only convey one meaning?—Yet those who, because of its vagueness, deny our art its power of conveying any impression save a sensuous one are as far astray on the black side of the shield as the dogmatists are on the white one.

Among the other tributes which have rendered our Princess Royal's "bringing home" to Berlin one of the quaintest, as well as heartiest and gayest journeys ever taken by bride gentle or simple, we read of a new musical sound made in Westphalia as she passed by the ringing of four bells of cast steel. It was expressly stated that bells of such metal were things unknown in England, and that they had been fetched from the distance of some miles in order to treat the lady with a chime new to her.

From Germany there is little new this week, save mention of a new setting of the Hundredth Psalm, by Herr V. Lachner, performed not long since at Spires—from Bohemia the promise of a grand musical festival, to be given this year at Prague, in solemnization of the fiftieth year since the foundation of the Conservatory of Music.

Time means Truth also for real reputations. In music, at least,

> The world knows *something* of its greatest men,

or, at least, *has* done so ever since the art of printing enabled the poet to register his dreams, and the scholar his discoveries. A signal instance presents itself in Clementi's 'Didone' *Sonata*. This, we gather from home and foreign concert schemes, is coming into request wherever select pianoforte music of the highest quality is called for. Yet the *Sonata* is abstruse, sorrowful, difficult,—without a note to win the ear,—a poem which, when it was flung out, passed without regard,—a tragedy which was produced without an audience to sit it through.

'La Fiancée' of MM. Scribe and Auber has been just revived at the *Opéra Comique* of Paris, apparently with better will than means.—'Marta' has been given at the Italian Opera, very successfully—French journals say. We have hitherto failed to understand the popularity of this music. In the present case the poverty of Italy may account for it, and perhaps, in part, Signor Mario's singing of 'The Last Rose of Summer,'—which melody, to quote the *Gazette*, "is the pivot of the score."—Signor Petrella's new opera 'Ione,' founded on Sir E. Lytton's 'Last Days of Pompeii,' has been given with success at *La Scala*. Nevertheless, *La Scala* has been shut, for many consecutive evenings, owing to the want of audiences.

The *Gazette Musicale* of this week announces three musical deaths—one of an aged Hungarian *prima donna*, Madame Czibulka, at Pesth, ninety-four years old,—the second, which took place at Aix-la-Chapelle, of Signor Colosanti, the well-known performer on the ophicleide,—the third, an American rumour of the decease of Madame Frezzolini, the *cantatrice*. This is said to have been sudden, and the report, it may be hoped, is a mistake; though the state of that elegant and stately woman's voice has long been such as virtually to amount to a close of her operatic career. As happened in the case of the great Mdlle. Brambilla, Madame Frezzolini only began to refine her vocal style to the point of high polish it had gained after the freshness and equality of her organ—originally a very fine one—had begun to decay.

The droll notices of music and drama in America never come to an end. We now find one New York paper praising the "Burtonian unctuousness" of Herr Formes; another describing him to be "agile and graceful as a kitten."—The eleventh number of the *Deutsche-Musik Zeitung*, published in Philadelphia, which has been sent to us, curiously bears out the tone of late speculation on Germanism as influencing music in America. The publication might justifiably be characterized as Schumann*ite* in its opinions, leanings, and quotations; yet it contains an unconscious confession of faith, which will seem little short of comic when it is recollected how the Schumann*ites*, one and all, disparage Mendelssohn. A musical part-song, by Herr Krüger, is included in this number; a new setting of Moore's "Hark, the Vesper Hymn," capitally translated by Herr Freiligrath. The music (its horn-accompaniment included) is—what shall we say?—an imitation?—no—positively a reproduction of Mendelssohn's lovely and haunting 'Jäger's Abschied,' with all the colour and beauty ingeniously *bleached* out of it. Anything more amusing we have rarely set eyes on.—'The Bachelor's Wife,' a comedy of New York origin, has just been produced at "Burton's," with Mr. C. Mathews as one of the principal persons of the story. The play seems to have won a contested success.—Mrs. Fanny Kemble is giving what are announced as her "last readings," in New York, and attracting an audience more numerous than can find entrance. Why these "last" announcements? Such vows cannot be kept, even by those who in making them intend no charlatanry. Mrs. Kemble, we hope, will be persuaded, often and again, so long as voice and health and life permit, to give "more *last* readings," since such pleasure and profit as she imparts will never be relinquished by the public without a struggle.

Mr. and Mrs. Barney Williams are again engaged at the Adelphi. A new American piece, like its predecessors, flimsy and occasional, but effective, was produced on Monday. It is entitled 'Yankee Courtship,'—and Mrs. Williams in it instructs an English fortune-hunter how to woo a Yankee girl. First of all, it is indispensable to be furnished with a pocketful of gingerbread for presentation to the lady, or in default of that, with two apples that they may "munch" together. Morever, it is expedient that the gentleman should slily begin his operations at a distance, and then cunningly "hitch on," until he comes really to close quarters. The plot of the piece is merely absurd, and a somewhat clumsy vehicle for this one incident.—At the Surrey, also, a new piece has been produced, under the title of 'Right and Wrong; or, Smiles and Tears.' It is in three acts, and consists of a dream intended for the conversion of a banker-father, who would prevent his son from marrying a farmer's daughter whom he had seduced. The result of such conduct is, that both the young man and young woman perish on a snowy heath, and their ghosts appear in the midst of the winter scene,—descending, ascending, or moving laterally, as the case may be. These effects are advertised as novel,—but, unfortunately, we witnessed precisely the same a few seasons ago in a similar piece acted at the City of London Theatre. The original invention is certainly due to Mr. John Wilkins, the author of 'Civilization,' whose posthumous drama, to which we have alluded, is, we believe, with many others, still in manuscript.—Mr. C. Dickens's Christmas tale of 'The Silver Store Island' has been dramatized both for the Standard and the Strand theatres,—at the former most effectively.

The Marylebone Theatre has been sold this week, at the "reserved price" of 7,000*l*.—There is a talk in the green-rooms of Mr. Wigan positively re-appearing as the lessee of the St. James's Theatre.

MISCELLANEA

African and Australian Customs.—In perusing Dr. Livingstone's 'Travels in South Africa,' I could not help being struck with the similarity of some of the native customs, as detailed by him, to those ascribed to the inhabitants of the great Australasian group. For instance, the hideous custom of filing the teeth to a point, prevalent among the people on the Tamba (Livingstone, p. 452), is also practised by the Dyaks of Borneo (Marryat's 'Borneo,' p. 79). Dr. Livingstone noticed also that the Batoka and other tribes are in the habit of knocking out the upper front teeth at the age of puberty, and thought that this custom took the place of circumcision (Livingstone, pp. 532, 533). Curiously enough, Capt. Sturt, in his 'Expedition to Central Australia' (Vol. I., pp. 210, 298, 349; Vol. II., pp. 9, 61, 77, 140), had previously observed that amongst the natives of that country one or other of these practices usually prevailed, but in no case both of them together. It is hardly possible that these are merely chance coincidences, and unconnected with one another; but I must leave it for others, better qualified than myself, to draw the proper ethnological inference from these facts.—I am, &c.,

CHARLES J. ROBINSON.

The Castle, Durham.

TO CORRESPONDENTS.—S. T. P.—T.—C. C.—N. O.—A Constant Reader—J. H.—M.—A. A. P.—Eugène—J. W.—W. P.—R. H.—J. C. H.—received.

S. B. H.—Declined.

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At the first division a return of 20 per cent. in cash on the premiums paid was declared; this will allow a reversionary increase, varying, according to age, from 66 to 28 per cent. on the premiums, or from 5 to 13 per cent. on the sum assured.
One-half of the "Whole Term" Premium may remain on credit for seven years, or one-third of the premium may remain for life as a debt upon the Policy at 5 per cent., or may be paid off at any time without notice.
Claims paid in one month after proofs have been approved.
Loans upon approved security.
No charge for Policy Stamps.
Medical Attendants paid for their reports.
Persons may, in time of peace, proceed to or reside in any part of Europe or British North America without extra charge.
The Medical Officers attend every day at a quarter before Two o'clock.

E. BATES, Resident Director.

ENGLISH and IRISH CHURCH and UNIVERSITY ASSURANCE SOCIETY.

Trustees.

The Right Hon. the EARL of YARBOROUGH, (Lord Lieutenant of Lincolnshire.)
T. W. BOOKER BLAKEMORE, Esq., M.P. for Herefordshire.
The Rev. JOHN EDMUND COX, M.A. F.S.A., St. Helen's, Bishopsgate.

Annuities granted on peculiarly liberal and advantageous terms to the purchaser.

	Age.	£	s.	d.	
For every 100*l.* Purchase-Money	60	10	16	0	Increasing every five years from division of Profits.
	63	13	19	0	
	70	16	1	4	
	75	19	6	4	

Assurances granted to Clergymen and Members of the Universities at lower premiums than those charged for Assurances on ordinary lives.
Applications for Local Directorships and Assurances may be addressed to the

Rev. J. E. COX, M.A., Chairman,
or ANTHONY PECK, M.A., Secretary.

4, Trafalgar-square, Charing Cross, W.C.

ACCIDENTS OF EVERY DESCRIPTION.

1,000*l.* IN CASE OF DEATH, or
A FIXED ALLOWANCE OF 6*l.* PER WEEK
IN THE EVENT OF INJURY,

May be secured by an Annual Payment of 3*l.* for a Policy in the

RAILWAY PASSENGERS' ASSURANCE COMPANY.

A special Act provides that persons receiving compensation from this Company are not barred thereby from recovering full damages from the party causing the injury—an advantage no *other Company can offer.*

It is found that ONE PERSON in *every* FIFTEEN is more or less injured by Accident yearly. This Company has already paid as compensation for Accidents 27,982*l.*

Forms of Proposal and Prospectuses may be had at the Company's Offices, and at all the principal Railway Stations, where, also, Railway Accidents alone may be insured against by the journey or year. NO CHARGE FOR STAMP DUTY.

Railway Passengers' Assurance Company, Offices, 3, Old Broad-street, London, E.C.

WM. J. VIAN, Secretary.

GUARDIAN FIRE AND LIFE
ASSURANCE COMPANY,
No. 11, Lombard-street, London, E.C.

Directors.

HENRY HULSE BERENS, Esq. *Chairman.*
JOHN G. HUBBARD, Esq. *Deputy-Chairman.*

John Dixon, Esq.	John Martin, Esq. M.P.
Francis Hart Dyke, Esq.	Rowland Mitchell, Esq.
Sir W. M. T. Farquhar, Bt. M.P.	James Morris, Esq.
Sir Walter R. Farquhar, Bart.	Henry Norman, Esq.
Thomson Hankey, Esq. M.P.	Henry R. Reynolds, Esq.
John Harvey, Esq.	Sir Godfrey J. Thomas, Bart.
John Labouchere, Esq.	John Thornton, Esq.
John Loch, Esq.	James Valloch, Esq.
Stewart Marjoribanks, Esq.	Henry Vigne, Esq.

Auditors.

A. W. Robarts, Esq.	Henry Sykes Thornton, Esq.
Lewis Loyd, jun. Esq.	John Henry Smith, Esq.

Thos. Tallemach, Esq. *Secretary.*—Samuel Brown, Esq. *Actuary.*

LIFE DEPARTMENT.—Under the provisions of an Act of Parliament, this Company now offers to future Insurers *Four-fifths of the Profits, with Quinquennial Division, or a Low Rate of Premium*, without participation of Profits.

The next division of Profits will be declared in June, 1860, when all Participating Policies which shall have subsisted at least one year at Christmas, 1859, will be allowed to share in the Profits.

At the Five Divisions of Profits made by this Company, the total Reversionary Bonuses added to the Policies have exceeded 913,000*l.*

At the last valuation, at Christmas, 1854, the Assurances in force amounted to upwards of 4,240,000*l.*, the Income from the Life Branch in 1854 was more than 200,000*l.*, and the Life Assurance Fund (independent of the Guarantee Capital) exceeded 1,700,000*l.*

FOREIGN RISKS.—The Extra Premiums required for the East and West Indies, the British Colonies, and the northern parts of the United States of America, have been materially reduced.

INVALID LIVES.—Persons who are not in such sound health as would enable them to insure their Lives at the Tabular Premiums, may have their Lives insured at Extra Premiums.

LOANS granted on life policies to the extent of their values, provided such policies shall have been effected a sufficient time to have attained in each case a value not under 50*l.*

ASSIGNMENTS of POLICIES.—Written Notices of, received and registered.

MEDICAL FEES paid by the Company, and no charge will be made for Policy Stamps.

FIRE DEPARTMENT.—Insurances are effected upon every description of property at moderate rates.

Losses caused by Explosion of Gas are admitted by this Company.

UNION ASSURANCE SOCIETY,
(FIRE—LIFE—ANNUITIES,)
INSTITUTED IN THE REIGN of QUEEN ANNE, A.D. 1714.
81, CORNHILL, and 70, BAKER-STREET, LONDON.

Directors.

HENRY ALDWIN SOAMES, Esq. *Chairman.*
WILLIAM GILPIN, Esq. *Deputy-Chairman.*

James Bentley, Esq.	John Paynter, Esq.
Daniel Britten, Esq.	John Rogers, Esq.
Nicholas Charrington, Esq.	Henry Rutt, Esq.
S. Preston Child, Esq.	George Spencer Smith, Esq.
Thomas Lewis, Esq.	Richd. Horsman Solley, Esq.
Thomas Mills, Esq. M.P.	W. Foster White, Esq.
J. Remington Mills, Esq.	Samuel Wilson, Esq. Ald.
John Morley, Esq.	Stephen Wilson, Esq.

FIRE.

Common Insurance..... 1*s.* 6*d.* per cent. } when the sum
Hazardous ditto ..... 2*s.* 6*d.* „ } amounts to
Doubly hazardous ditto..... 4*s.* 6*d.* „ } 200*l.*

Farming Stock, 2*s.* and 4*s.* per cent. allowing a Steam-Thrashing Machine.

LIFE.

Annual Premium for Assuring 100*l. at the following Ages.*

25	£2 5 8	Premiums for Intermediate Ages may be obtained from the Secretary, or any of the Agents.
35	2 16 10	
45	3 16 0	
55	5 6 4	
60	6 7 4	

BONUS.—The last Septennial Bonus added to the sum Insured by Policies effected in Great Britain varied from 45*l.* to 60*l.* per cent. on the Premiums paid on lives at the ages of 25 to 40 for the previous seven years.

By the Regulations of this Society, four-fifths, or 80*l.* per cent. of the office profits are now appropriated to the benefit of the Assured, thus affording them nearly all the advantages of a Mutual Assurance Office; while the Guarantee Capital, created under an Act of Parliament of 53th George III., with accumulations, form an ample protection to the Assured, and guard them against the liability incurred by Members of Mutual Societies.

Loans granted on Policies to the extent of their value, when such value is not under 50*l.*

The accumulated invested capital now amounts to upwards of ONE MILLION sterling. WM. B. LEWIS, Secretary.

SPECIAL NOTICE.

TO SECURE THE ADVANTAGE OF THIS YEAR'S ENTRY, PROPOSALS MUST BE LODGED AT THE HEAD OFFICE, OR AT ANY OF THE SOCIETY'S AGENCIES, ON OR BEFORE 1st MARCH.

MUTUAL LIFE ASSURANCE.
THE WHOLE PROFITS DIVIDED AMONGST THE ASSURED.

THE SCOTTISH EQUITABLE LIFE
ASSURANCE SOCIETY.
Instituted 1831.

Incorporated by Special Act of Parliament.

The Fund accumulated from the Contributions of Members exceeds ONE MILLION STERLING.

The Annual Revenue exceeds ONE HUNDRED and SEVENTY-SIX THOUSAND POUNDS.

The amount of Existing Assurances exceeds FOUR MILLIONS and THREE-QUARTERS.

The Amount paid to the Representatives of Deceased Members is upwards of Nine Hundred Thousand Pounds, of which One Hundred and Twenty Thousand Pounds consisted of Bonus Additions.

A Division of Profits is made every three years,—the next Division being at 1st March, 1859.

Head Office:
26, ST. ANDREW-SQUARE, EDINBURGH.
ROBERT CHRISTIE, Manager.
WILLIAM FINLAY, Secretary.

LONDON OFFICE: 26, POULTRY, E.C.
ARCHD. T. RITCHIE, Agent.

WESTERN LONDON OFFICE: 6A, JAMES'S-STREET, Westbourne-terrace, W.
CHARLES B. LEVER, Solicitor, Agent.

PHOTOGRAPHY is now applicable to the Microscope, in illustration of which we may mention a very beautiful object prepared by Mr. Amadio, the Lord's Prayer, the whole space of which is scarcely visible to the naked eye, and yet when placed under the Microscope every letter appears in a good text-hand.—*Clerical Journal*, July 29, 1857.—A great variety of Microscopic Photographs.—Address 7, Throgmorton-street.

MOUNTED OBJECTS for the MICROSCOPE.—Mr. SAMUEL STEVENS, Natural History Agent, 24, Bloomsbury-street, London, has ON SALE Objects neatly mounted for microscopic examination. The price is 10*s.* 6*d.* per dozen, packed in racked boxes containing one or two dozen; 1*s.* per dozen extra when sent by post. Printed Lists sent on application as above. Post-office orders made payable at Bloomsbury Office.

NEW FORM of STUDENT'S MICROSCOPE.—W. LADD, 31, CHANCERY-LANE, has now ready a new form of Student's Microscope, constructed after a plan suggested by GEORGE JACKSON, Esq. (with improvements), at the Microscopical Society of London, price 4*l.* 4*s.*: ditto, with ½ and 1-inch Achromatic Object Glasses, and Mahogany Case, 7*l.* 10*s.*—Achromatic Microscopes, complete, from 4 to 40 guineas.—Telescopes, Opera Glasses, Spectacles and Philosophical Instruments, Magic Lanterns, Dissolving Views, &c. Catalogues on application.

DINNER, DESSERT, and TEA SERVICES.
A large variety of New and good Patterns. Best quality, superior taste, and very moderate prices. Also, every description of Cut Table Glass, equally advantageous.
THOMAS PEARCE & SON, 23, Ludgate-hill, E.C.

COCOA-NUT FIBRE MATTING.
TRELOAR'S IS THE BEST.
Prize Medals awarded—London, New York, and Paris.
Catalogues, containing Prices and every particulars, post free.
Warehouse, 42, LUDGATE-HILL, London, E.C.

FISHER'S DRESSING CASES;
FISHER'S NEW DRESSING BAG;
FISHER'S PORTMANTEAUS, and TRAVELLING BAGS
188, STRAND.
Catalogues post free.

DURABILITY of GUTTA PERCHA TUBING.—Many inquiries having been made as to the Durability of Gutta Percha Tubing, the Gutta Percha Company have pleasure in giving publicity to the following letter:—FROM SIR RAYMOND JARVIS, Bart., YENTNOR, ISLE of WIGHT.—Second Testimonial.—"March 10th, 1858. In reply to your letter, received this morning, respecting the Gutta Percha Tubing for Pump Service, I can state, with much satisfaction, it answers perfectly. Many Builders, and other persons, have lately examined it, and there is not the least apparent difference since the first laying down, now several years; and I am informed that it is to be adopted generally in the houses that are being erected here."—N.B.—From this Testimonial it will be seen that the CORROSIVE WATER of the ISLE of WIGHT has no effect on Gutta Percha Tubing.
THE GUTTA PERCHA COMPANY, PATENTEES,
18, WHARF-ROAD, CITY-ROAD, LONDON.

"EXCELLENTE BIJOUTERIE COU ANTE; Modèles spéciaux à sa Fabrique."—WATHERSTON & BRODGEN, having been honoured with a First Medal at the Paris Universal Exhibition, accompanied by the above flattering Testimonial respectfully invite the public to inspection of their GOLD CHAINS and extensive assortment of JEWELLERY, all made on the premises.
WATHERSTON & BRODGEN, Goldsmiths, Manufacturers, Henrietta-street, Covent-garden, W.C. Established A.D. 1798.
N.B. Assays made of Chains and Jewellery for 1*s.* each.

CHUBB'S LOCKS, with all the RECENT IMPROVEMENTS; STRONG FIRE-PROOF SAFES, CASH and DEED BOXES.—Complete Lists of Sizes and Prices may be had on application.
CHUBB & SON, 57, St. Paul's Churchyard, London; 28, Lord-street, Liverpool; 16, Market-street, Manchester; and Howard Fields, Wolverhampton.

WOOD VIOLET.—H. BREIDENBACH has the great perfection Wood Violet Scent, price 2*s.* 6*d.*—Wood Violet Pomade, 2*s.* 6*d.*—Wood Violet Sachet, 1*s.* 6*d.*—Wood Violet Cold Cream, 1*s.* 6*d.*—Wood Violet Mouth Wash, 1*s.* 6*d.*
H. BREIDENBACH,
PERFUMER TO THE QUEEN,
157 B, NEW BOND-STREET, W., (facing Redmayne's.)

HEAL & SON'S NEW ILLUSTRATED CATALOGUE contains Designs and Prices of 130 different Articles of BED-ROOM FURNITURE, as well as of 100 Bedsteads, and Prices of every Description of Bedding. Sent free by post.—HEAL & SON, Bedstead, Bedding, and Bed-room Furniture Manufacturers, 196, Tottenham-court-road, W.

OSLERS' TABLE GLASS, CHANDELIERS, LUSTRES, &c., 44, Oxford-street, London, conducted in connexion with their Manufactory, Broad-street, Birmingham. Established 1807. Richly cut and engraved Decanters in every variety, Wine Glasses, Water Jugs, Goblets, and all kinds of Table Glass at exceedingly moderate prices. Crystal Glass Chandeliers of new and elegant designs, for Gas or Candles. A large stock of Foreign Ornamental Glass always on view. Furnishing orders executed with despatch.

CLARKE'S NEW PATENT PYRAMID NIGHT LAMPS: Tin at 1*s.*; Lacquered or Bronzed, 1*s.* 6*d.* each, for burning the NEW PATENT PYRAMID NIGHT LIGHTS, the most convenient, safe and economical yet introduced—Sold by all Grocers and Lamp Dealers; and wholesale by S. CLARKE, 55, Albany-street, Regent's Park, and by PALMER & CO., Clerkenwell, London, E.C.

GLENFIELD PATENT STARCH
USED IN THE ROYAL LAUNDRY.
And pronounced by HER MAJESTY'S LAUNDRESS to be
THE FINEST STARCH SHE EVER USED.
Sold by all Chandlers, Grocers, &c. &c.

CROSSE & BLACKWELL, Purveyors in Ordinary to Her Majesty, respectfully invite attention to their PICKLES, SAUCES, TART FRUITS, and other Table Delicacies, the whole of which are prepared with the most scrupulous attention to wholesomeness and purity. A few of the articles most highly recommended are—Pickles and Tart Fruits of every description, Royal Table Sauce, Essence of Shrimps, Soho Sauce, Essence of Anchovies, Jams, Jellies, and Orange Marmalade, Anchovy and Bloater Pastes, Strasbourg and other Potted Meats, Calf's Foot Jellies of various kinds for table use, M. Soyer's Sauces, Relish, and Aromatic Mustard, Carstair's Sir Robert Peel's Sauce, and Payne's Royal Osborne Sauce.
To be obtained of most respectable Sauce Venders, and wholesale of CROSSE & BLACKWELL, 21, Soho-square, London.

QUITE NEW.

SOYER'S SULTANA'S SAUCE.—A most refreshing and pleasing stimulant to the appetite, composed principally of Turkish condiments combined with various delicate productions of the East. It is an exquisite relish with Fish, Meat, Poultry and Game, and forms a valuable addition to Soups, Mince, Hashes, Stews, Meat Pies and Puddings, as well as Cold Salads of every description. To Steaks and Chops it imparts a highly delicious and aromatic flavour.
To be had of all Sauce Venders, and of the sole Wholesale Agents, Crosse & Blackwell, Purveyors to the Queen, 21, Soho-square, London.

HARVEY'S SAUCE.—The admirers of the celebrated FISH SAUCE are particularly requested to observe, that none is genuine but that which bears the name of WILLIAM LAZENBY on the back of each bottle, in addition to the front label used so many years, and signed ELIZABETH LAZENBY, 6, Edwards-street, Portman-square, London.

"FRIGI DOMO."—Patronized by Her Majesty the Queen, the Duke of Northumberland for Syon House, His Grace the Duke of Devonshire for Chiswick Gardens, Professor Lindley for the Horticultural Society, Sir Joseph Paxton for the Crystal Palace, Royal Zoological Society, Isle of Bute, Lawrence, of Ealing Park, and — Collier, Esq., of Dartford.

PROTECTION FROM THE MORNING FROST.

"FRIGI DOMO," a Canvas made of patent prepared Horse-Wool, a perfect non-conductor of Heat and Cold, keeping what it is applied, a fixed temperature. It is adapted for all horticultural and floricultural purposes, for preserving Fruits and Flowers from the scorching rays of the sun, from wind, from attacks of insects, and from morning frosts. To be had in any required length, two yards wide, at 1*s.* 6*d.* per yard run, of
ELISHA THOMAS ARCHER, whole and sole manufacturer, 7, Trinity-lane, Cannon-street, City, and of all Nurserymen and Seedsmen throughout the kingdom. "It is much cheaper than mats as a covering."

From Sir Wathin W. Wynn's Gardener.

"I have just laid out about 14,000 plants, and keep the greater part under your 'Frigi Domo,' and have done so for the last three or four years; and every one who sees my plants is astonished to see how healthy and well they are without the use of glass." Other observations accompanied an additional order.—Oct. 28, 1858.

PRIZE MEDAL, PARIS EXHIBITION, 1855.
METCALFE, BINGLEY & CO.'S New Pattern and Penetrating Tooth Brushes. Penetrating bleached Hair Brushes, Improved Flesh and Cloth Brushes, genuine Smyrna Sponges; and every description of Brush, Comb, and Perfumery for the Toilet. The *Tooth Brushes* are thoroughly between the divisions of the Teeth and clean them most effectually.—the hairs never come loose. M., B. & Co. are sole makers of the Oatmeal and Camphor, and Orris Root Soap, sold in tablets (bearing their names and address) at 6*d.* each. Metcalfe's celebrated Alkaline Tooth Powder, 2*s.* per box; and the New Bouquets.—Sole Establishment, 130*a* and 131, Oxford-street, 2nd and 3rd doors West from Holles-street, London.

UNITED KINGDOM LIFE ASSURANCE COMPANY,
8, WATERLOO-PLACE, PALL MALL, LONDON.

Chairman—THE HON. FRANCIS SCOTT, M.P.
Deputy-Chairman—CHARLES BERWICK CURTIS, Esq.

SPECIAL NOTICE.

LANDED PROPRIETORS, TENANTS, FARMERS, and AGRICULTURISTS generally, are invited to examine the Tables of Rates of this Company, Established in 1834, which will be found more advantageous than those of most other Companies; at the same time, Parties insuring with it do not incur the risk of Copartnership, as in Mutual Offices.

Upwards of SEVEN HUNDRED THOUSAND POUNDS (including Bonuses) has been paid to Widows, Children, and other Parties holding Policies with this Company, which have become Claims by Death since its formation.

During the last Three Years this Company has issued 1,280 new Policies, insuring 888,758*l.*, and producing new Premiums to the amount of 33,993*l.* 8*s.*

The Annual Income exceeds ONE HUNDRED AND THIRTY-SIX THOUSAND POUNDS.

Income Tax abated in respect of Premiums paid on Policies issued by this Company, as set forth by Act of Parliament.

Parties desirous of effecting Insurances may obtain Forms of Proposal, and all necessary information, on application at the Office, or of any of the Company's Agents in the principal Towns in the Kingdom.

E. LENNOX BOYD, Resident Director.

F. DENT, sole Successor to E. J. Dent in all his patent rights and business at 61, Strand, and 34 and 35, Royal Exchange, and the Clock and Compass Factory at Somerset Wharf, Strand, Chronometer, Watch, and Clock Maker to the Queen and Prince Consort, and Maker of the GREAT CLOCK FOR THE HOUSES OF PARLIAMENT. Ladies' Gold Watches, Eight Guineas; Gentlemen's, Ten Guineas; strong Silver Lever Watches, Six Guineas. Church Clocks, with Compensation Pendulum, 85l.

No connexion with 33, Cockspur-street.

PIANOFORTES at BROWNE'S REPOSITORY, Soho-square, New and Second-hand, by Broadwood, Collard & Collard, Oblique, Grand, and other Instruments by Erard. A few Pianofortes in cash cases, by Collard.—27, Soho-square, W. (Greek-street corner.)

MESSRS. NICOLL'S ESTABLISHMENTS are thus divided:—

No. 114, REGENT-STREET, is their Depôt for Paletots, Uniforms, Gentlemen's Evening and Morning Dress.

No. 116, for the manufacture of the Guinea Trousers.

No. 118, for Half-Guinea Waistcoats.

No. 120, for Waterproofed Guinea Capes, and Servants' Liveries.

No. 148 is their new Establishment for Ladies' Riding Habits and Mantles, in Fur and Cloth.

No. 144 contains their other new Department for clothing young gentlemen with the taste, excellence, and economy whereby Messrs. NICOLL have secured wide-spread confidence.

The Wholesale Warerooms are at the rear of the Regent-street premises, viz., 29, 30, 31, and 41, WARWICK-STREET.

The City Depôt is at 21 and 22, CORNHILL.

The addresses of the various Agents are duly advertised in the Journals of the United Kingdom and the Colonies.

LOOKING-GLASSES and FURNITURE at prices (quality compared) which cannot fail to insure orders. The most extensive assortment of Looking-glasses and Gilt Decorations of every description, may be seen in the well-known spacious Show-rooms of C. NOSOTTI, 398 and 399, OXFORD-STREET. Established 1823. The crystal-like colour of the glass, the superiority of the designs and gilding, must suit the most refined taste. Picture Frames and Re-gilding in all their branches. Drawing-rooms Decorated and Painted.

Really good and tasteful CABINET and UPHOLSTERY FURNITURE, of every description, suitable for the Mansion or Cottage. Choice and novel materials, for Curtains, Paper-hangings, &c. Families Furnishing will find great advantages are offered at this Manufactory for completely furnishing every class of Residence, thereby saving themselves the trouble of numerous and tedious estimates, and having all goods at the first cost, which are calculated at small profits, to insure extensive patronage.

EVER-POINTED TUBULAR DRAWING PENCILS.—WINSOR & NEWTON'S NEW PATENT, 288.—A new and perfect Drawing Pencil. Always and instantly ready for use. The point renewable any number of times without soiling the fingers. Manufactured without the aid of glue or any cement whatever. Perfectly free in use, and free from the vibration of the ordinary lever-pointed Pencils. The point, ever in one relative situation. Made of the purest Cumberland lead of every gradation, and depth of colour, of hardness and softness of texture, and of thickness of substance. Alike fitted for the most delicate use of the Artist, or Coarse Coating, after the first exposure of holders, but 3d. each. Manufactured of the following letters, embracing those required for Sketching and General Pencil Drawing, viz., F., M., B., B.B.

Mounted in Ebony Handles, with silvered Points, 1s. 6d. each.

Sets of four, complete in Case, 7s. the set.

Cases of Six Leads, for replenishing the Four Holders, 1s. 6d. the case.

Pencil Scrapers (for Architects, &c., requiring fine points), 1s. each.

WINSOR & NEWTON, Manufacturing Artists' Colourmen, by appointment to Her Majesty, and H.R.H. the Prince Consort, 38, Rathbone-place, London, W.

Sold by all Stationers and Artists' Colourmen.

BEDSTEADS, BATHS, AND LAMPS.—WILLIAM S. BURTON has SIX LARGE SHOW-ROOMS devoted exclusively to the SEPARATE DISPLAY of Lamps, Baths, and Metallic Bedsteads. The stock of each is at once the largest, newest, and most varied ever submitted to the public, and marked at prices proportionate with those that have tended to make his establishment the most distinguished in this country.

Bedsteads, from	12s. 6d. to £20 0s. each.
Shower Baths, from	8s. 0d. to £6 0s. each.
Lamps (Moderateur), from	6s. 0d. to £7 7s. each.
(All other kinds at the same rate.)	
Pure Colza Oil	4s. 6d. per gallon.

FENDERS, STOVES, and FIRE-IRONS.—Buyers of the above are requested, before finally deciding, to visit WILLIAM S. BURTON'S SHOW-ROOMS. They contain such an assortment of FENDERS, STOVES, RANGES, FIRE-IRONS, and GENERAL IRONMONGERY as cannot be approached elsewhere, either for variety, novelty, beauty of design, or exquisiteness of workmanship. Bright Stoves, with bronzed ornaments and two sets of bars, 4l. 14s. to 13l. 13s.; Ditto, with ormolu ornaments and two sets of bars, 5l. 5s. to 33l. 10s.; Bronzed Fenders, with standards, 7s. 6d. to 10l.; Steel Fenders, 2l. 12s. to 25l.; Ditto, with rich ormolu ornaments, 3l. 15s. to 18l.; Fire-irons, from 1s. 9d. the set to 4l. 4s.

The BURTON and all other PATENT STOVES, with radiating hearth-plates.

WILLIAM S. BURTON'S GENERAL FURNISHING IRONMONGERY CATALOGUE may be had gratis, and free by post. It contains upwards of 400 Illustrations of his illimited Stock of Electro and Sheffield Plate, Nickel Silver and Britannia Metal Goods, Dish Covers and Hot-water Dishes, Stoves, Fenders, Marble Mantelpieces, Kitchen Ranges, Lamps, Gaseliers, Tea Urns and Kettles, Tea Trays, Clocks, Table Cutlery, Baths and Toilet Ware, Turnery, Iron and Brass Bedsteads, Bedding, Bed Hangings, &c., with Lists of Prices, and Plans of the 16 large Show Rooms at 39, Oxford-street, W.; 1, 1a, 2, & 3, Newman-street; and 4, 5, & 6, Perry's-place, London.—Established 1820.

ELKINGTON & Co., PATENTEES of the ELECTRO-PLATE, MANUFACTURING SILVERSMITHS, BRONZISTS, &c., beg to intimate that they have added their extensive Stock a large variety of New Designs in the highest Class of Art, which have recently obtained for them a Prize Exhibition the decoration of the Cross of the Legion of Honour, as well as the "Grande Médaille d'Honneur" (the only one awarded to the trade). The Council Medal was also awarded them at the Exhibition in 1851.

Each article bears their mark, E. & Co., under a Crown; and Plates sold as being plated by Elkington's Patent Process afford a guarantee of quality.

22, REGENT-STREET, and 45, MOORGATE-STREET, LONDON; and at their MANUFACTORY, NEWHALL-STREET, BIRMINGHAM.—Estimates and Drawings sent free by post. Replating and Gilding as usual.

GREAT EXHIBITION of 1851—COUNCIL MEDAL.—EXPOSITION UNIVERSELLE, 1855.—Grande MÉDAILLE d'HONNEUR.—GALLERY of BRONZES d'ART.—F. BARBEDIENNE & CO., of Paris, respectfully inform the British Public that a complete Collection of their MATHEMATICAL REDUCTIONS, by the process of M. Collas, from the chefs-d'œuvre of Antique and Modern Statuary in the Galleries of the Louvre, Florence, and Rome, Museum of Naples, and British Museum, may be seen at Messrs. JACKSON & GRAHAM'S, 35, 37, and 38, Oxford-street. The prices the same as in Paris, with the charges of importation only added. Catalogues, with marginal Illustrations, may be had free on application.—N.B. A large and splendid Collection of ornamental Clocks, Vases, Candelabra, and other objects of taste.

MODERATOR LAMPS.—Simple, strong, and well finished, the Lamps of PEARCE & SON continue to maintain their great superiority over every other kind, while for originality, beauty, and good taste, the patterns are allowed to be the best in the Trade.

THOMAS PEARCE & SON, 23, Ludgate-hill, E.C.
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BLEACHING, DYEING, and SCOURING for London.—Dirty Carpets, Rugs, Blankets, Counterpanes, Muslin and Lace Curtains, and all large articles, cleaned and finished in the best style. Moreen and Damask Curtains, Dresses, Shawls, &c., dyed and finished extra well at moderate charges. The Company's Vans receive and deliver, free of charge, no matter how small the quantity. All goods returned within a week. Price Lists forwarded on application. Country orders promptly attended to. METROPOLITAN STEAM BLEACHING and DYEING COMPANY, 17, Wharf-road, City-road, N.

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